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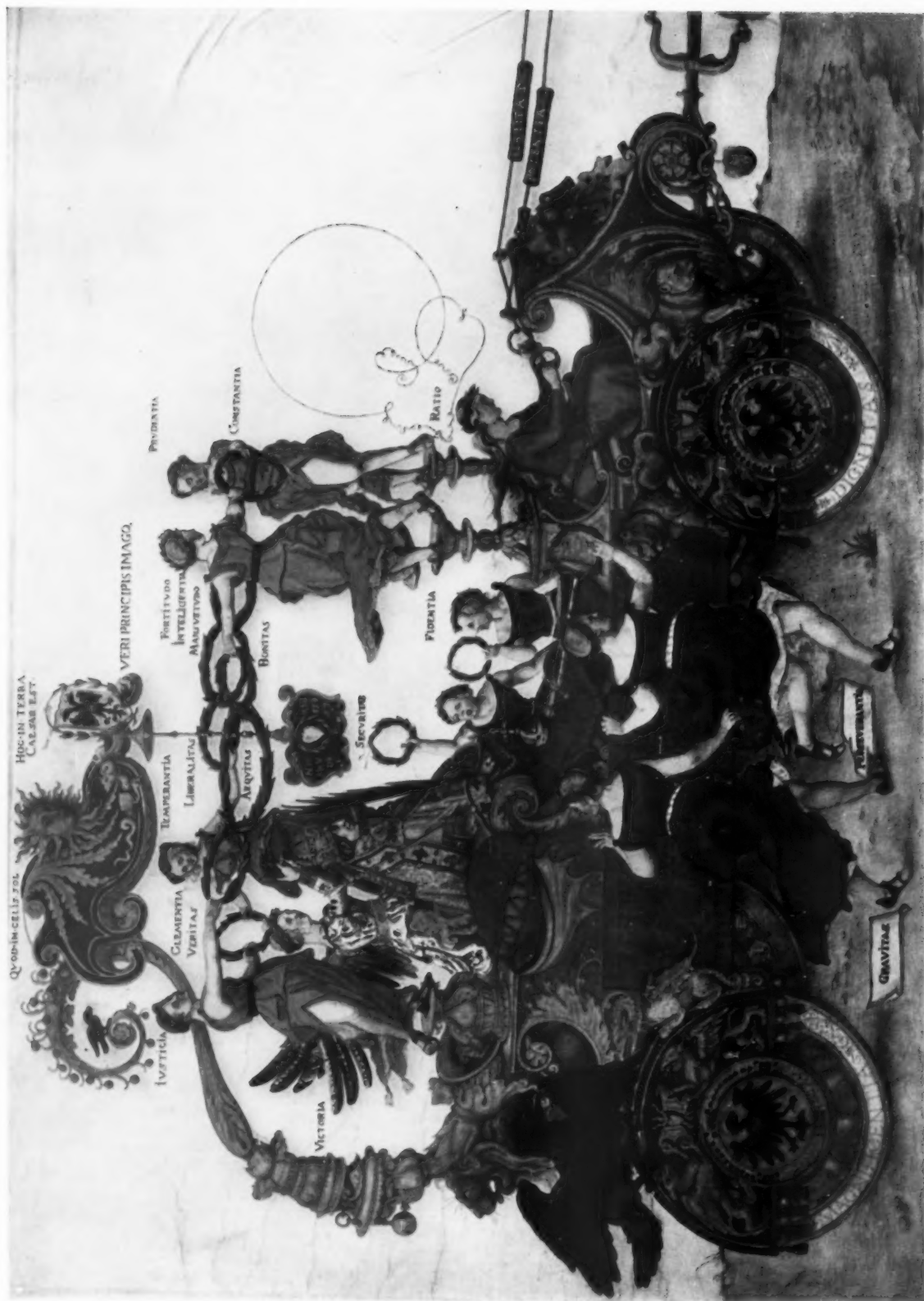
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TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN I. Painting on vellum from a design by ALBRECHT DÜRER
From the original in the Victoria and Albert Museum

JOYOUS ENTRIES

BY JAMES LAVER

EXCEPT for coronations, jubilees and the annual Lord Mayor's Show, the modern world does not see many ceremonial processions, royal or otherwise. But in the Renaissance and Baroque periods they were a recognized form of royal or princely propaganda, and they reached a degree of elaboration which nowadays would seem to imply an unforgivable extravagance on the part of their promoters.

The Mediæval and Renaissance monarchs were by no means so static as their successors have become. It was their custom, partly for reasons of economics and hygiene and partly in order to impress the realm with their greatness, to be almost continually "on progress," and all the chief towns vied with one another in an attempt to make the royal "*Entrée*" as magnificent as possible. During the Mediæval period the emphasis, quite naturally,

was on the religious aspects of the kingly office. The king entered the town with his vassals in the full pomp of heraldry, and proceeded with them to Mass in the cathedral. The celebrations nearly always included a banquet and a tournament, and the tournament, modified into a harmless game, persisted for many centuries. But even the early *entrées* were not without certain theatrical elements as when, for the procession of Queen Isabeau of Bavaria in Paris in 1339, a series of stages was contrived along the route, each

with its symbolical living picture. For the *entrée* of Charles VII in 1437 there was a mime of the Resurrection, and a combat of the Seven Deadly Sins and the Seven Cardinal Virtues.

By the beginning of the XVIth century,

however, a notable change is to be observed. The Renaissance mind, avid of all things which reminded it of Antiquity, seized upon the similarity between the *entrée* and the Roman Triumph, and henceforward the old religious element becomes less and less apparent, giving place to an attempt to relate the monarch, whoever he might be, to Cæsar, and the scene of his glory to ancient Rome.

It has been suggested that the transition from the old to the new was facilitated by the popularity of the legend of the Nine Worthies, with its jumble of Joshua, David, Hector, Cæsar, Charlemagne and Godfrey, and by the

influence of Petrarch, whose *Trionfi* was one of the most widely read books of the XVth century, and from the anonymous "Dream of Poliphilus" with its five celebrated illustrations of imaginary triumphs.

It was natural that the first impulse should be felt in Italy. Louis XII was received in Paris in 1509 in the traditional manner, but two years earlier he had made his victorious entry into Milan preceded by the Car of Mars. France, however, was not slow to adopt the new enthusiasms. The *entrée* of Anne of



THE PRINCE DE CONDE AS EMPEROR OF THE TURKS
Carrousel of Louis XIV, 1662

A P O L L O



FIGURE IN PAGEANT COSTUME. Late XVIIIth century
From the original coloured etching in the Victoria and Albert Museum

JOYOUS ENTRIES



FESTIVAL CAR IN THE PAGEANT AT HEIDELBERG, 1614, in honour of the marriage of Elizabeth, daughter of James I, to Frederick V of the Palatinate

From the original in the possession of Major A. Boyse

Brittany into Paris in 1504 was the last to contain a preponderance of religious motifs. Henceforward the thread on which such festivities were strung was the frank glorification of the monarch as hero.

As the XVIth century progressed *entrées* were multiplied, particularly in France. The Queen of Louis XII made a triumphal entry into Paris in 1514, and Eleanor of Austria three years later. At the royal *entrée* of 1532 into Caen there was the startling innovation of a car drawn by elephants. In 1532 the Nine Worthies paraded before Francois I.

The Holy Roman Empire, with perhaps more justification, seized eagerly upon the triumph, and identified first Maximilian and then Charles V with Cæsar. There is a Flemish miniature in the Vienna Library (Codex 2591) representing "La tryumphante et solemnelle entree faite sur le joyeux advenement du Treshault et Trespuissante prince Monsieur Charles" into Bruges, in 1515, while the "Triumph of Maximilian," if it never actually took place, has left a splendid record of its intended magnificence in a series of woodcuts, some of which were designed by Hans Burgkmair and the blocks for which are still in existence in Vienna. It is a drawing

of the triumphal car in this procession which is here reproduced in colour.

Towards the end of the XVIth century and throughout the XVIIth, it was the custom to record the royal festivals in published volumes, some illustrated with engravings, and it is to these that we owe the greater part of our knowledge of such celebrations. The *entrée* of Archduke Ernest into Antwerp in 1594, and of Albert and Isabella into the same city in 1602, have both left magnificent commemorative volumes. The same may be said of all the important festivals at the Florentine Court, from which sprang the development of opera and the invention of baroque staging. But this would take us too far from our present subject.

At the beginning of the XVIIth century the impulse spread to the smaller German courts, and, until the Thirty Years' War put an end to them, for a generation there was a perfect orgy of *entrées*, at Heidelberg (to celebrate the reception of the Garter by Frederick of the Palatinate), at Stuttgart (in honour of John Frederick of Württemberg) and at Tübingen (for the birth of a son to John Frederick of Brandenburg).

This last may be taken as typical of the early XVIIth century court fête. It lasted from July 12th to July 20th, 1618. On the



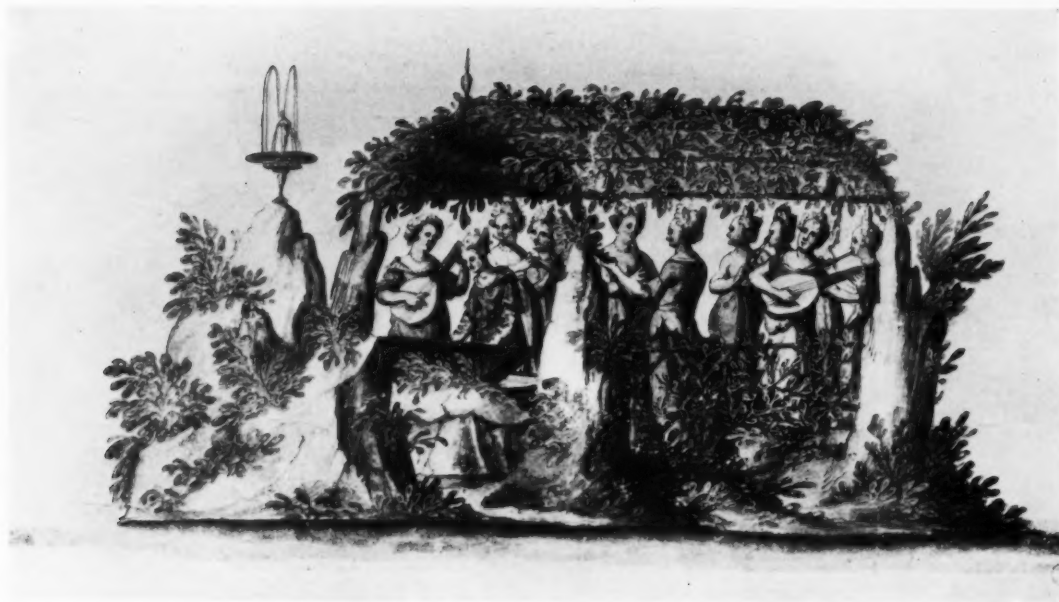
GEORG THORAUWER. JOHN FREDERICK, DUKE OF WÜRTTEMBERG, IN A FESTIVAL CAR. Stuttgart Pageant, 1616
From the original water-colour in the Victoria and Albert Museum

first day there was a preliminary parade of the participants; on the second, the baptism; on the third a *Schaw-Essen*, or great banquet; on the fourth and fifth a procession with jousting; on the sixth a ballet and a banquet; on the seventh a tournament of the Four Elements; on the eighth a hunt; and on the ninth, which was Sunday, a church service.

Excellent engraved records exist (examples are to be seen in the Victoria and Albert Museum) of the two splendid festivities

organized by the House of Württemberg in 1609 and 1616; and the same museum possesses an illuminated drawing on vellum representing a triumphal car attended by nymphs, the work of Hans Jörg Hochennauer, later "Hof-Contrafacter" to the Emperor Ferdinand II. When the latter entered Brussels in 1635 the decorations of the city were designed by no less a person than Rubens, and were afterwards engraved by Theodor van Thulden.

JOYOUS ENTRIES



GEORG THORAUWER. FESTIVAL CAR IN STUTTGART PAGEANT, 1516
From the original water-colour in the Victoria and Albert Museum

The devastation of Germany between 1618 and 1648 caused the lead to pass once more to France. Louis XIII entered Avignon through a series of Roman-Baroque triumphal archways, and in 1623 a commemorative volume was published with the curious and significant title: "La Voye de Laict, ou le Chemin des Héros." In the following year Galoup de Chasteuil published a "Discours sur les arcs triomphaux dressés en la ville d'Aix à l'heureuse arrivée de Louys XIII." But it was reserved for the son of Louis XIII, the *Grande Monarque* himself, to fuse all the elements of the old *entrée* together into one magnificent spectacle which served the double purpose of amusing his courtiers and impressing the world with his glory. The famous "Carrousel of Louis XIV" was staged in Paris in 1662 in the *place* which still bears its name, and was commemorated eight years later by a superb volume ("Courses de Testes et de Bagues"), which is perhaps the high-water mark of all such publications. Louis appeared, inevitably, as a Roman Emperor with attendant warriors, and the other three parts of the "Quadrille" represented Turks, Persians and Americans, over whom the "Romans" were destined to be victorious in the feats of skill which were to follow.

Such a challenge could hardly be ignored, and in 1667 a magnificent fête was arranged in



ATTENDANTS ON THE ROMAN EMPEROR
Carrousel of Louis XIV, 1662



"GRAN BALLETO AL CAVALLO," Vienna, 1667

Vienna, a "gran balletto al Cavallo" with festival carriages and elaborate decorations, to show that the Emperor also had some claims to be regarded as the most splendid monarch of Europe. But the engraved records are vastly inferior to those of the French carrousel.

Another sovereign who sought to outshine Louis XIV was Augustus II of Saxony. Tournaments had been very popular at Dresden in the XVIth century, but by the end of the XVIIth century they had become stylized, as all over Europe, into "courses de têtes et de bagues," the nearest modern equivalent of which is tent-pegging. A whole succession of fêtes was staged, culminating in the masquerade of 1709 in honour of the visit of the King of Denmark. The "course" consisted of a contest between the Seven Planets and the monarch Nimrod, followed by an opera ballet in which the Planets took part, a "course de bagues" for ladies, a carrousel of the Four Quarters of the World, and other festivities. It is interesting to note that ten years later it was thought necessary to include French comedies alternating with Italian comedies and operas.

With the outbreak of the War of the Austrian Succession public fêtes fall out of use, or rather they become more popular and are confined to the carnival without any attempt of the monarch to take an official part in them. In fact, it may be said that by the middle of the XVIIIth century, or even earlier, the subsidiary amusements with which the *entrée* had been decorated and expanded, had overbalanced the whole structure; or, to use another metaphor, the beads had become too heavy for the thread. The thread, which was essentially the Royal Procession, broke, and the beads fell apart. The elements which made up the Baroque Pageant are now dispersed. Its tournament aspect lingers in the modern "Tattoo," its mythological aspect has been absorbed—and discarded—by the theatre; the festival car has been relegated to the Carnival, or in England to the Lord Mayor's Show; its wild animals are vanished to the circus, its "salvage" men to Colonial Exhibitions. But all these disparate elements once combined to produce a magnificent series of spectacles which, in their day, were of the utmost cultural and political importance.

TWENTY YEARS: SOME ASPECTS OF ENGLISH GLASS, 1665-1685

BY FERGUS GRAHAM

PART I.—LEAD

IN all the periods of English Glass this is one of the most important, tantalizing and fascinating. Here and there in the obscurity lie mounds of evidence, some partly uncovered, some not touched, that with patient digging will eventually be laid bare, and lead us to a more certain knowledge. It is not easy to understand the reluctance of many collectors and students to study this period. Undoubtedly the subject is difficult, but how much the more enthralling on that account. There are, however, enthusiasts of this time, and signs of a growing interest are manifest, so that information, hitherto ignored or overlooked, will come to light, for it must surely exist.

I must explain that this article is not a vehicle for authoritative new information. Its purpose is to take the matter as it exists; to assemble part of the framework of evidence; to bring out, perhaps, a few facts that appear to be overlooked; to show the lines on which practical information can be gathered; and to discuss various individual problems. The period is divided by the arrival of lead glass in about 1676, and I shall first discuss one or two aspects of the early years of this metal.

It so happens that the most complete block of documentary evidence that we possess relates, as is well known, to the orders sent



Cecil Davis

Fig. 1. English, Glass of Lead. 1680-1685. Height 10 ins. Quatrefoil knob at top of stem

by the Company of Glass Sellers, from 1667 to 1673, to Allesio Morelli, of Murano, for glasses of all kinds; and the letters and patterns are executed by John Greene. Now, these glasses belong, of course, to the soda period, but, as they have a direct bearing on that which followed, one must inevitably consider them here.

Though made in Italy, they are not like contemporary Italian glasses in character, but display through the series an emergent English tradition. And that tradition can be based on one large family of long-bowled glasses that finally predominate in the drawings. Without going further for the moment into these patterns we may say that

here are found the direct forerunners of our balusters.

Running parallel with this essentially English development (as has been shown by such great researchers as Mr. Francis Buckley and Mr. W. A. Thorpe), was another, the Baroque. But whereas the former was growing, the days of the latter were numbered. For many people this style epitomizes all English glass of the late XVIIth century, and is frequently known under the title "Anglo-Venetian." Let us, however, consider the matter further. Most of the methods of glass manufacture emanated from Italy, and spread throughout Europe, notably to the Netherlands, where they were readily absorbed, and evolved in the course of time into an individual native style. It is not always easy to distinguish between products of the two countries, but in the main the Italian art of glass was one

¹ Many of the examples are taken, as will be seen, from the Wilfred Buckley Collection at the Victoria and Albert Museum, to the kind helpfulness of whose authorities I am much indebted. Others are from the stock of Messrs. Arthur Churchill, Cecil Davis and W. G. T. Burne, to whom I am most grateful for permission to use them, and others again illustrate a few glasses from my own small collection.



Victoria & Albert Museum
Venetian, early 17th Century. Height 7½ ins.
A



Victoria & Albert Museum
Netherlandish, late 17th Century. Height 7½ ins.
B

Fig. II

of delicate and sensitive line, enlivened by a spirit of enterprise, whereas in the Netherlands it became more a matter of rounded volumes, lacking the extra refinement. Reference to Figs. II, III and IV (A) will, I hope, illustrate this without further words of mine. I have tried to find examples from both sources that have something in common, while retaining the essential spirit of each country.

With this in mind it is fitting to pass on to the next point, which is most easily done by referring to Figs. I, III (c), IV, and V. The English glasses are, I think, typical examples of "Anglo-Venetian" influence in lead metal, and fairly represent most of its aspects. But comparison with the Netherlandish glasses grouped beside them must, I feel, bear striking testimony to the fact that it was from here that the influence came, and this that permeated our Baroque style. The analogy between (A) and (B) of Fig. IV is, admittedly, not close in regard to details, but shows at least an example of the tall, fat-bulbed stem, which was frequent in the Low Countries. Figs. I, IV and V introduce a feature often seen in English XVIIth-century

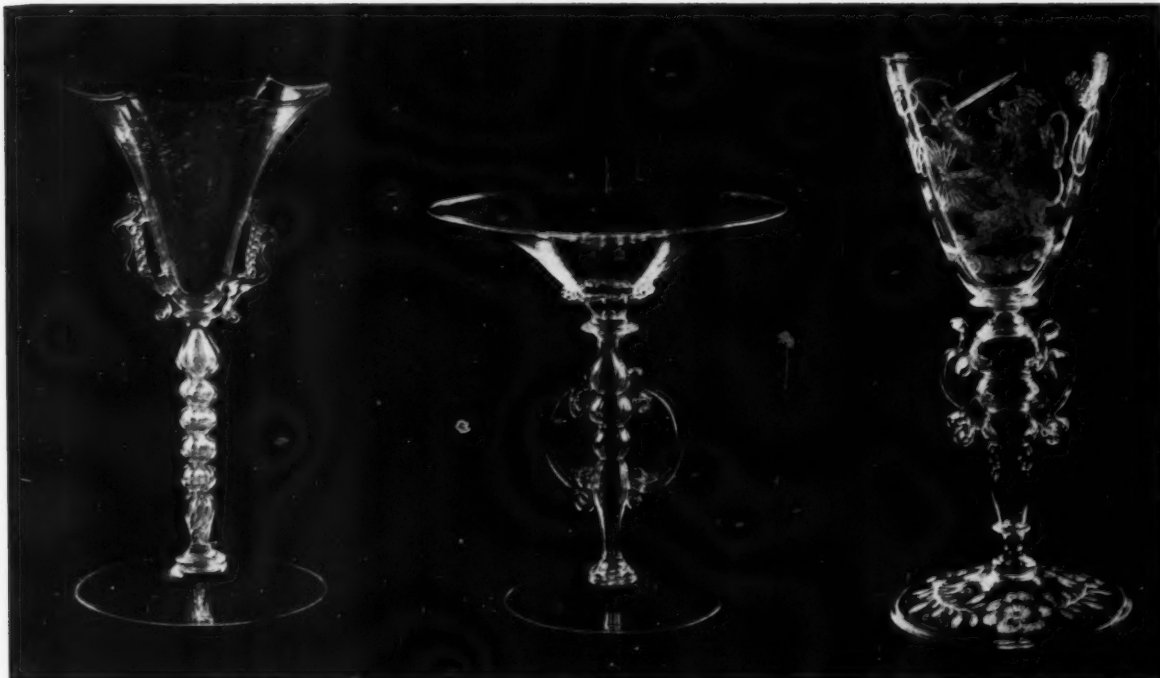
glass, and that is the quatrefoil, also a Netherlandish arrangement not seen in Italian glass. Fig. V (B) is interesting, as we have here the shape of (A) with its ribs, and a development of the quatrefoil that became frequent in England—the winged and pincer stem.

It would be foolish to dismiss altogether the Italian influence, which had at one time been strong, but I hope these few words will bring the conviction that, mainly, our Baroque glass was influenced by the Netherlands.

It is tempting to put these two traditions neatly into compartments travelling along parallel lines, but the more the mind dwells on it, the more impossible this becomes. For instance, consider the examples we know of baluster glasses with quatrefoil knobs: to which compartment do they belong, the Anglo-Netherlandish Baroque, or the Native? Would it not be better, then, to reserve the terms "Anglo-Netherlandish" or "Anglo-Venetian" for the doubtful soda glasses?

The history of lead glass begins, as now appears certain, with Ravenscroft, who started in 1673, perfected his metal by 1677, stopped

TWENTY YEARS: SOME ASPECTS OF ENGLISH GLASS, 1665-1685



Victoria & Albert Museum
Venetian, 17th Century. Height 6 ins.
A

Victoria & Albert Museum
Venetian, 17th Century. Height 6½ ins.
B
Fig. III

Victoria & Albert Museum
Netherlandish, 17th Century. Height 7 ins.
C
Cf. Fig I



Victoria & Albert Museum
Netherlandish, 17th Century.
Height 7½ ins.
A

Victoria & Albert Museum
English, Glass of Lead, about 1685.
Height 11 ins.
B
Fig. IV

Arthur Churchill
English, Glass of Lead, about 1681.
Height 17½ ins. Probably by Hawley Bishopp
C



Victoria & Albert Museum

Netherlandish, 17th Century. Height 6 ins.

A



Arthur Churchill

English, Glass of Lead, about 1685. Height 5½ ins.

Note round knob at bottom of stem replacing collar of A

B

Fig. V

production in 1678-1679, and died in 1681. From 1677 his work was marked with the celebrated Raven's Head seal, thereby providing unassailable evidence both as to shape and metal. One can go too far in that direction, but I believe that in some cases metal is a guide, and in this especially so.

The most remarkable fact about it is its soft, milky whiteness, with a fugitive tint of yellow. When sound it is pure and clear, and, worked without leaving heavy striations, is thick compared to Continental soda, but thin beside the later glass. At first it was given too great a proportion of salts to lead (his first metal had no lead) with the result that the surface decayed and split into countless minute cracks, which, if the glass is held at the proper angle to the light, show up like iridescent gossamer. But a gradually increasing admixture of lead stopped this crizzling, as it is called. It may be mentioned that the defect, often in a more severe form, was frequent in Continental glass.

As to shape, reconstructions given in Mr. Thorpe's "History of English and Irish Glass" show us what must be direct forerunners of our

earliest balusters, bearing witness of their descent from the days of Mansel. Those surviving glasses with long, thinly worked bowls and short, plain balusters must have followed them pretty closely in time. Give them a quatrefoil knob, and they would be instantly placed among the incunabula. I cannot help thinking this attitude a trifle narrow, for we know perfectly well (from the Greene Drawings) that plain glasses were being designed about 1670, but one lacking a baroque feature is apt to be relegated without further consideration to the 1690's.

The only Raven-sealed drinking glasses (at present) to survive intact are Romers, derived from the Continental *Roemer*. Mr. Thorpe has recently emphasized the interest attaching to this neglected family, and has pointed to the doubt as to whether Ravenscroft was the first to Anglicize them. In any case they are plainly taken from the type illustrated, which, I may say, was common to Germany and the Low Countries.

Fig. VII illustrates a humble-looking piece of no small interest. Thorpe, in his "History," Vol. 2, Plate 23, gives an early salver (1685)



Victoria & Albert Museum

German, 17th Century. Height 9 ins.

A



Victoria & Albert Museum

English, Glass of Lead, about 1678. Height 6½ ins.

Note Ravenscroft's Raven's Head Seal on stem

B

Fig. VI

of this type. But his is decorated; this is plain, is chipped at the rim, and bears no distinguishing mark. But it is fairly thin, very highly crizzled, soft milky white (with the tinge of yellow) and has, according to test, a light lead content. In shape it is Continental, differing from the later salvers, and it seems reasonable to suggest that it is probably one of Ravenscroft's early efforts, before 1676. His approved and sealed glasses were not so badly crizzled. If this attribution is correct (and I have Mr. Thorpe's permission to say that he agrees that it is), it testifies to the existence at that time of plain glasses, and is a document of the first importance.

Ravenscroft's discovery was protected by a patent, which there is every reason to suppose was respected. Indeed, it seems that the lead metal did not become available to the trade in general till 1681. Up to this time, therefore, things are comparatively clear. It would be rash to dogmatize, but it seems probable that Ravenscroft was then the only producer of lead glass, and that most, if not all his mature work was sealed.

But for the next few years we are in a maelstrom of perplexities. Two things

happened: Hawley Bishopp continued Ravenscroft's old glasshouse after his death, and the patent expired.

Bishopp, who had worked for Ravenscroft, would probably have known the carefully guarded formula, and begun with it at the revived Savoy glasshouse. At any rate there are glasses extant of Ravenscroft-like metal, some even slightly crizzled, which have been attributed to Bishopp. Also, many of the slightly later gadrooned Romers (quite unlike Ravenscroft's in form), ale glasses with wrythen gadrooning, sweetmeat dishes, &c., are white and clear. Perhaps we may consider that the white tradition was continued at the Savoy. But what of the other glasshouses? Was lead metal adopted as a formula, or did the word go round: "Use lead"? Perhaps something between the two. The original recipe was, it is thought, known only by one or two people, and they not the workmen: so the chances are that, even when the patent expired, the recipe was still a secret. On the other hand, deducing from what knowledge we possess, it does not seem that the other glasshouses started quite from scratch, though probably a good deal of trial and error took place.

APOLLO



By permission of the Guildhall Museum
English, Glass of Lead, 1681-1683. Height 5 ins.
A



F.G.
English, Glass of Lead, about 1685. Height 4 ins.
B



J. M. Bacon
English, Glass of Lead, about 1685. Height 6½ ins.
C



F.G.
English, Glass of Lead, probably 1680-1690. Height 3½ ins.
D

Fig. VIII

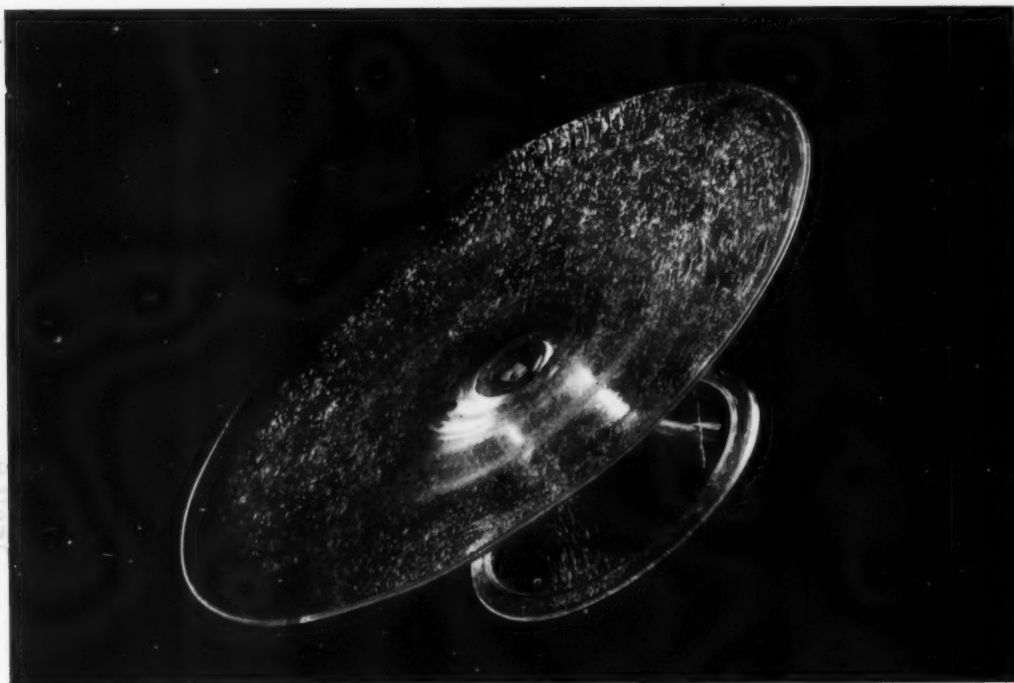
It is here that evidence is needed to bridge the all too obvious gap in our knowledge, and that, I believe, would often be found among the smaller glasses. In Fig. VIII will be seen a few examples that point to the possibilities in this direction.

The glasses are grouped together, since they all have some bearing on one another. For (A) Mr. Thorpe has kindly allowed me to use one of the illustrations from his "History." I would draw attention, firstly, to the stem, which is allied to the shallow quatrefoils, and which, with its high shoulder, concave outline, and narrow shank merging into the foot, represents a distinct type. Now look at (B) and follow, say, the left hand profile from bowl rim to foot. The similarity is striking. In (B), too, the plain foot is unusual in that it is thin, wide, and rounded at the edge in the Continental manner, all of which signify an early date. The stems are equally hollow. Though the metal of (A) looks thinner than that of (B), which is fairly white and brilliant, it seems to me that the two are certainly not widely separated in time, the latter being probably of about 1685. Glass (C) is a poser,

but likely to be contemporary with the preceding glass. There is seen again the same distinct type of stem, also hollow, which nearly merges into the thin foot. One is not able to say much of the bowl, save that it is very interesting, as, indeed, is the whole glass.

Although (D) is a mere trifle, nevertheless it is an interesting problem. The metal is white, very bubbly, and remarkably thin in the bowl; indeed, that part has just the treacly appearance of a Venetian "cristallo" glass, though of lead. The thick foot is, of course, found in ale glasses from the earliest days onwards. A suggestion has been made that it might be the product of a bottle glasshouse. But, though badly fused, the metal is clear and pure, and the bowl has been handled with delicacy. In all, a most difficult glass to assess, though I personally believe that circumstances point to a date somewhere between 1680-1690.

Lack of space has prevented me from giving more than a sketch of this intricate subject, but in a subsequent article (not Part II of the present one) I hope to give some more examples of our lead primitives.



English, Glass of Lead, probably about 1675. Diameter 9½ ins. Height 2½ ins.

F.G.

Note the Crizzling
Fig. VII

OUR NATIONAL TREASURE HOUSES.—IV THE VICTORIA AND ALBERT MUSEUM

THE Victoria and Albert Museum in South Kensington achieved its present form and organization in 1909, having grown and prospered from the time when, in 1852, the Museum of Ornamental Art was installed in Marlborough House, and stocked with a selection of artistic objects from the Great Exhibition.

The relation of art to industry, and the organized teaching of applied art, became subjects of great attention in the last century, and the Museum has always remained in close contact with both these spheres. But as personal generosity and the public policy of acquiring art treasures continued to grow, the South Kensington collections came naturally to include a large number of works of the so-called Fine Arts of painting and sculpture, as well as continuing its tradition of gathering examples of the more applied art and crafts.

The Museum is divided into departments according to the general nature of the materials used, such as ceramics, textiles, woodwork, metalwork, sculpture, and so on, with the exception of certain large bequests which are kept together in the galleries regardless of their nature. Within these departments a variety of arrangements are adopted, generally with an eye to national and period groupings.

The Victoria and Albert Museum may truly be described as changing from day to day. First, of course, comes the actual acquisition of new objects (both bought and presented) and the exhibition of works on loan from private owners; and as a shop window, so to speak, the new arrivals are placed on view in the Acquisition Court so that visitors may see them before their removal to the various departments.

In a building as large as the Victoria and Albert, the seeking-out of special exhibits presents a problem even to the determined inquirer, and sometimes an obstacle to the desultory; added to this, it has often been complained that so many fine things crowded together (as is inevitable in a museum) tend to obscure the individual beauty and produce optical indigestion in many people. So an experiment in selection was started some years ago, and has become so popular that it is now almost a permanent feature. Every week some outstanding object is removed from its usual place in the galleries and placed in



THE TOWER,
VICTORIA AND ALBERT MUSEUM

an alcove by the main entrance, where it may be studied in isolation.

Then there is the constant provision of special exhibitions and arrangements of material in the Museum and from other collections, private and public. Few visitors to London will forget the great exhibition of English mediæval art in 1930, of Russian icons during the previous year and more recently the shows of children's books, English pottery, and those organized by the Department of Engraving, Illustration and Design. Another major event was the reorganization of the large octagon court where one may now see a period arrangement of English furniture which is quite unrivalled. At present an important and very appropriate exhibition is on view which consists of works of art of all kinds which touch the Kings and Queens of England from 1500 to 1900. Portraits, past possessions, letters and commemorative treasures have been brought together in the North



PLATE, maiolica, painted in colours, showing a maiolica-painter at work. Mark, SPR in monogram. Italian (Caffaggiolo). About 1515. Diameter 9½ in.

THE VICTORIA AND ALBERT MUSEUM



WOMAN'S COSTUME. English. About 1760. Dress and petticoat of silk and metal thread embroidery on silk. Early XVIIIth century. Embroidered silk stomacher, English. Walking-stick, wood plated with tortoiseshell. Fan, painted, Dutch



TABLE DESK decorated with painted leather bearing the Royal Arms and badges of Henry VIII and Catherine of Aragon. English, about 1525. Height 9½ in. Length 1 ft. 4 in. Depth 11½ in.

Court in honour of the Coronation, and there is a great variety of exhibits of both sentimental and artistic value.

Within the past few weeks a return has been made to the extension of the Museum's opening hours, and the public can have free access to all parts of the building until eight o'clock in the evenings of Thursday, Friday and Saturday. In this connection one ought to draw attention to a department of the Museum which is less known than most to visitors. The reference library of works on art and its allied subjects is by far the largest of its kind in the world, and adds to its quarter of a million volumes more than two thousand items a year, in all languages. Here it is possible for the reader to find reproductions and information about every aspect of ancient, mediæval and modern art the world over; he can test the artistic pulse of to-day through the many illustrated periodicals, or study the production of past ages in the most pleasant surroundings. Together with these opportunities he may attend the numerous lectures which link up the various arts and styles, and so be able to reach the creative output of history by means of originals and books.

To give even a slight idea of the constant stream of treasures which come to spend the rest of their lives in the Museum would be impossible. But one may point to a few outstanding masterpieces acquired during recent years. Among the most popular is Holbein's miniature portrait of Mrs. Pemberton, which came from the Pierpont Morgan Collection; and the famous "Armada" Jewel, dated 1580. It was given by Queen Elizabeth to Sir Thomas Heneage "in recognition of his services as Treasurer at War of the Armies levied

to resist any foreign invasion of the realm of England." It is of enamelled gold, set with diamonds and rubies, and bears a fine relief portrait of the Queen on one side and a miniature of her on the other.

The South Kensington share of the Eumorfopolous Collection of Chinese Art included the large wood figure of Kuan-Yin, which was so admired at the Chinese Exhibition at Burlington House. Speaking of sculpture, one of the noblest things of its kind arrived at the Museum in 1935. It is a painted terra-cotta bust of Henry VII which is attributed to Torrigiano. From the Hermitage Collection in St. Petersburg came the Basilewski situla to become one of the most important ivories in England. Of more domestic interest is the table desk bearing the arms of Henry VIII. One of the most conspicuous additions to the galleries is the great "Bed of Ware." This is mentioned in Shakespeare's "Twelfth Night," where he speaks of "a sheet big enough for the Bed of Ware in England," and a hundred years later Sir Henry Chauncy relates that on one occasion six citizens and their wives came from London and were all for "a frolick" given accommodation in the Great Bed.

The Victoria and Albert Museum might be said to hold a balance between æsthetics and industry. On the one hand you have masterpieces such as Michelangelo's "Cupid" or Holbein's "Anne of Cleves"; on the other, the everyday productions of men's hands—pottery, fabrics, ironwork, furniture—in fact, all the objects that former generations have made for their own use—waiting to provide either enjoyment for the modern historian and art-lover, or inspiration for the craftsman who is wise enough to acquaint himself with the best productions of the past before setting his hand to provide works for his own age.

CHARLES HARVARD



CHARLES II. Bust in white marble. By HONORÉ PELLE. Signed and dated 1684. Height 4 ft. 3 in.

SHAKER FURNITURE

BY M. JOURDAIN



Fig. I. ROCKING CHAIR; LONG TAILORING COUNTER (the top and drawer parts of maple)
SPOOL STAND with drawers

DURING its existence in America, the sect of Shakers¹, whose origins lie among the English Quakers and the French *camisards*, often defined and expounded its doctrine of Christian communism. There is a full bibliography of the Shakers' religious culture, but until lately there has been little study of their handiwork. The present book, "Shaker Furniture,"² where the productions of these simple "believers" are given a prominence that they would never have anticipated, will redress the balance. The authors have spent fifteen years on the study of this small sect, and have given to the consideration of their handiwork the meticulous care devoted in America to their national antiquities.

To the Shakers, ornament was self-indulgence—a superfluity of naughtiness. All their furniture and fittings were therefore reduced to the simplest form. The authors of a "summary view of the Millennial Church (1823)"³ describe the ideal, "true gospel simplicity" in thoughts, words and works. "It is without ostentation, parade, or any vain show, and naturally leads to plainness in all things." Fabrics were woven in simple patterns, houses were plain, appearing in the woodcuts of Shaker villages like geometric diagrams. According to the "Laws," "beadings, mouldings and cornices, which are merely for fancy, may not be made by believers." Brass knob-handles on furniture were con-

sidered "superfluous," and there is a record in 1840 of the substitution of wooden knobs or buttons for the offending metal. The early craftsmen left little record of their creed, but these utterances:

"That which has in itself the highest use possesses the greatest beauty"

"All beauty that has not a foundation in use soon grows distasteful"

are an early statement of the claim of pure functionalism, that if an object perfectly fulfils its practical purpose it is *ipso facto* a work of art. The community's "necessary work-a-day furniture" is both well-made and well-proportioned, but "simple to the last degree."⁴ Plainness (purity) was raised to a virtue by the Shakers' moral judgment, deceived by a false analogy with conduct. No carvings, veneer or inlay were permitted to distract the eye. Elder Giles Avery (a leader at the New Lebanon Settlement) speaks of the practice by "worldly" cabinet-makers of dressing furniture of pine and whitewood with a veneer of baywood, mahogany and rosewood as a deception or "adultery." Among the many austere things figured in this book, it is rare to find a minor compromise with principle, such as the rounded top of the sewing stand (Fig V), or a piece of superfluous turnery on a pedestal.

The origins of the Shaker style in furniture lie in the sound traditions of colonial New York and New England. Benches and forms of pine preceded chairs in the early dining halls and persisted in meeting-houses until the late years of the XIXth century. The New Lebanon bench had a heavy plank, and rested on two or

¹ The Shakers were founded by an Englishwoman, Ann Lee (1736-84) who sailed with a company of eight for America in 1774. The first settlement was founded in 1776.

² "Shaker Furniture." By Edward and Faith Andrews. (Yale University Press, and Milford, Oxford University Press); 45 pp.

³ Page 261.

⁴ William Morris. "Architecture, Industry and Wealth," page 70.



Fig. II. BENCH AND KITCHEN TABLE

three legs cut at the base in a round or Gothic arch (Fig. II). In a Watervliet type (also seen in other communities) the legs were braced by double ogee or butterfly-wing supports. The number of surviving benches is evidence that they served many needs in the domestic and industrial life of the sect. Also characteristic are the small tables and stands; and in the "Millennial Laws" it was directed that "one or two stands should be provided for the occupants of every retiring room."³ The founder of the sect in America was insistent on "good economy," and domestic order was enjoined upon every member of the community. This necessitated the construction of a number of chests, cases of drawers and presses, in which clothing, tools and accessories were housed. Pine stools, called two-steppers, three- and four-steppers, were needed to reach the top compartments and drawers of these tall cases or built-in drawers. The Shaker cupboards usually had flat, sunken panels to the doors. Cases made up of drawers arranged in a single or double row were characteristic of the eastern communities; and the presence of small turned knobs, the division of the large frontal surface into the oblong drawer fronts gives an unmistakable Shaker air to this case-furniture. Only three mirrors appear in the selected interiors, for these were at first considered "instruments of vanity"; there is a record that ardent followers of the founder, Ann Lee, "dashed upon the floor and stamped to pieces superfluous furniture, such as ornamented looking-glasses."

³ Quoted in "Shaker Furniture," page 74.^{*} Quoted in "Shaker Furniture," page 85.

Later, mirrors in plain frames and of a moderate size were permitted.

Distinctive types of furniture were the sewing stand or desk fitted with three drawers in the frame and having a rack at the back for smaller drawers and open tills and the revolving chair (see Figs. IV and V). In this ancestor of the office chair, the seat is fixed to an iron rod inserted in a cross-brace at the top of the frame and pivoting on a cross brace at a lower level. The legs of this revolving chair rake outwards for stability. The typical chair is the three slat pattern, very similar to the rustic patterns of the surrounding countryside. Strength and durability were ensured by the use of carefully selected and seasoned maple for the posts. "The slats of the earliest chairs were invariably maple, the rungs were ash, heckory or maple." Most of the early chairs and rocking chairs were painted a dark red; but later the wood was treated with a thin red and yellow wash. The authors of "Shaker Furniture" believe that that American institution, the rocking chair, was first produced and used on a systematic scale by the Shakers. During the great revival of 1837-1847 the conflict between the Shaker sense of convenience and the conservative desire to abide by their rigid principles, found expression in several testimonies against rocking chairs. "How came it about (enquires one Philemon Stuart) that there are so many rocking chairs used. Is the rising generation going to be able to keep the way of God by seeking after ease?"⁴ No upholstered armchair is shown among all these rigid seats.

⁴ "Shaker Furniture," page 105.^{*} Quoted in "Shaker Furniture," page 107, note.

Fig. III. DEACONESS'S DESK (maple and pine), SIDE CHAIR (stained maple), and BOOK RACK

SHAKER FURNITURE

The Shaker furniture has a consistent style, an unmistakable look. The units of the Commonwealth of Believers were closely federated, and a XIXth-century⁹ observer noticed an almost perfect uniformity among them in dress, language, manners, forms of worship. The millennial laws and the circulars of the ministry reinforced this uniformity and gave rulings on the finishing and care of furniture. "Uniformity in style (according to Elder Giles Avery¹⁰) contributes to peace and union in the Spirit." The native setting or background shown in the illustrations is remarkably uniform, with its white plastered walls and simply framed doors and windows. The walls were bare of pictures, not only because all ornament was superfluous, but because frames housed dust. About half of the illustrations are taken from the sisters' shop and wash-house of the church family of New Lebanon. That acute observer, Harriet Martineau, was impressed by the quality of the Shaker furniture, and the neatness of the interiors finished to the last degree of nicety.

⁹ Lamson, D. R. "Two Years' Experiences among Shakers" (1848), page 18.

¹⁰ Circular concerning the dress of believers (circa 1866) quoted in "Shaker Furniture," page 29.



Fig. IV. SEWING STANDS, with SWIVEL STOOLS

The Shaker craftsmen were not content to reproduce current designs. Their dissent from the world found expression in a simplified original style. The dominant impression of an assemblage of Shaker pieces is of slightness and unsophisticated elegance. This slightness is achieved by the diminution of elements of the structure, such as the supports of chairs, the legs of tables and tripod stands. Characteristic features are the rod-shaped and tapered turnings of legs, where the foot is deliberately omitted (doubtless as superfluous), the profiled patterns of stand legs and rocking chairs, the underbracing of benches and trestle tables.

Ascription of pieces to a definite date is difficult owing to religious conservatism, and the Shakers' immunity from modes. Suspicious of uncertain values, they clung to tried antiquity.

"We find out by trial what is best (wrote one Elder of New Lebanon) and when we have found a good thing we stick to it."¹¹ The Shaker furniture made in the first seventy years of the XIXth century, when the English Regency had lost its early grace, and during the long confusion of the Victorian period, was preserved from the world of change and adhered to an earlier style.

¹¹ Quoted in "Shaker Furniture," page 43.

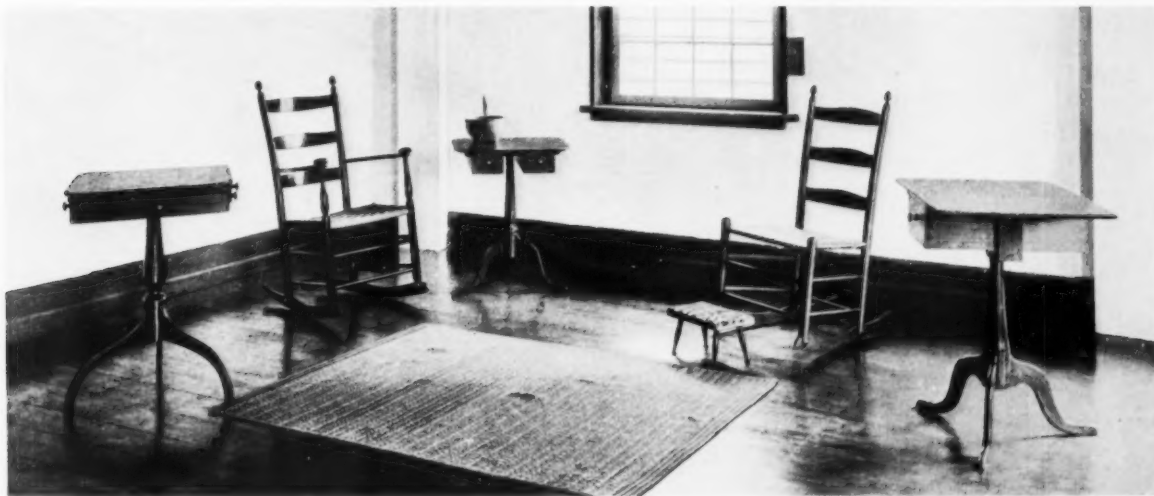


Fig. V. SEWING STANDS AND ROCKING CHAIRS

A NOTE ON THE "POINÇON" OF THE CROWNED "C" BY PIERRE VERLET



CHIMNEYPICE, MARBLE WITH ORMOLU MOUNTS, IN THE CABINET DU CONSEIL, VERSAILLES

EVERYBODY knows, in the history of furniture, that dated pieces are rare. However, the "poinçon" of the crowned "C," whose explanation has given place to so many hypotheses, makes it possible to date with certainty between 1745 and 1749 the furniture, clocks, candlesticks or ormolu mounts of French make on which it may be found.

Baron Pichon¹ considered that this "poinçon" was the mark of Cressent, a cabinet-maker. J. Guiffrey², refusing, like Davillier, the attribution often made of this "poinçon" to Caffieri, put forward the name of the founder Colson. Williamson³ on the contrary, returned this attribution to Caffieri, and specially to Philippe Caffieri. Finally, Lady Dilke and Molinier⁴ were the first to suggest that it might be a mark of control, basing their argument on the fact that this mark was found on high-class bronzes, as well as on bronzes of lower quality, and consequently had nothing to do with the authorship of those bronzes; but they were

¹ *Livre-Journal de Lazare Duvaux*. Paris, 1873, t. I, p. CCXXVI.

² Jules Guiffrey, *Les Caffieri*. Paris, 1887, p. 142.

³ E. Williamson. *Les Meubles d'Art du Mobilier National*. Paris, t. I, pl. 41.

⁴ Lady Dilke. *French Furniture and Decoration in the XVIIIth Century*. London, 1901, p. 160. E. Molinier, *Le Mobilier au XVII^e et au XVIII^e siècle*. Paris, p. 109.

mistaken in arguing that, since this "poinçon" could be found on pieces of different styles, from Boulle to full rococo, it belonged to various dates; in so doing, they ignored the slow evolution of French furniture.

It is an account from M. Henry Nocq⁵, unfortunately too little known, especially outside France, which made it possible to fix as limits of the use of the "poinçon" of the crowned "C" the dates 1745 and 1749.

In February 1745, an edict of Louis XV, registered in Parliament on March 5th, 1745, established a mark "on all works, old or new, of pure copper, cast bronze, brass and so forth, mixed copper, cast, ground, beaten, forged, engraved, gilded, silvered over and coloured, with no exception whatever."

On February 4th, 1749, a decree from the Council cancelled the mark that had been in use for four years. In the meantime, the edict had not been forgotten, as sometimes happened. M. Nocq found a Parliamentary

⁵ Henry Nocq, *Quelques marques. Le C couronné*. *Figaro artistique*, Nouvelle série, n° 31, jeudi 17 avril 1924, p. 2-4.



FULL-SIZE DETAIL OF THE ABOVE, SHOWING THE "POINÇON"

A NOTE ON THE "POINÇON" OF THE CROWNED "C"



TOILETTE-POT, CHANTILLY PORCELAIN, WITH ORMOLO MOUNT. VICTORIA AND ALBERT MUSEUM

pronouncement, dated January 1747, proving that the edict was strictly applied, and he supposed that the "C" meant the first letter of the word "*cuivre*" (copper).

But it was necessary, for a definite proof of M. Henry Nocq's arguments, to find a piece undoubtedly dated during this period of four years, and also known as not being the work of Caffieri, in order to confute all the arguments of the supporters of the old hypothesis.

I have found the "poinçon" of the crowned "C" on the bronzes of one of the most remarkable chimney-pieces of Versailles, that of the Cabinet du Conseil.

It would be this fireplace, of sanguine marble, into which Madame Du Barry, according to Madame Campan, one day, in presence of Louis XV, threw numerous letters of the Comte de Broglie. The chimney-piece had been ordered in 1748, and M. de Tournehem, during the month of July of this same year, hurried on the completion of the Council Chamber for the King's return and took special care of the chimney-piece and its bronzes.⁶ This chimney-piece was used again without modifications in 1755, in spite of the transformations then made in the Cabinet du Conseil.

⁶ P. de Nolhac, *Le Château de Versailles sous Louis XV*. Paris 1898, p. 20, n. 2.

The ormolu bronzes, which adorn this chimney-piece, are composed of a design with flowers in the centre, figures of Justice and Vigilance right and left, and pendentives on the sides. They were delivered by Le Blanc, founder, and by Gobert, gilder.⁷ They are all marked with the "poinçon" of the crowned "C." The proof is, therefore, double; no question here of Caffieri or any other founder whose name would begin with a "C"; on the other hand, the date 1748 fully verifies the argument of the application of the "poinçon" between 1745 and 1749 in pursuance of the royal edict.

The "poinçons" on the bronzes of this chimney-piece are 4 millimetres high. So it is possible to state that there were, for the "poinçon" of the crowned "C," precisely as for the "poinçons" of the French goldsmiths, two versions, a larger one for big works, as in the present case, and a second one of 2½ millimetres for smaller pieces, the latter being more frequently used. For example, I have recently found this small "poinçon" on the bronzes of a pair of encoignures at Windsor Castle, thus making it possible to date these unstamped pieces between 1745 and 1749; the same mark occurs on the mount of a Chantilly porcelain toilette-pot in the Victoria and Albert Museum.

It is this practical application to the chronology of furniture, as hereby specified, which, I hope, will be one of the best results of M. Nocq's discovery.

⁷ *Op. cit.*, p. 38.—There is in the Palace of Versailles, on the ground floor, in the one-time bedroom of the Dauphin, another chimney-piece, the date of which is 1747. The bronzes on this are by Caffieri (cf. *op. cit.*, p. 135); they have no "poinçon"; that irregularity is explainable by a royal order, but it is another proof that the crowned "C" is not Caffieri's mark.

⁸ Sir Guy Laking, *The Furniture of Windsor Castle*. London, p. 129, pl. 32.



FULL-SIZE DETAIL OF THE ABOVE SHOWING THE "POINÇON"



Fig. VI. LACE-WORK PICTURE. Circa 1640. Loaned by Mrs. F. L. Dickson

LOAN EXHIBITION OF FURNITURE AT LUTON PUBLIC MUSEUM

BY THOMAS W. BAGSHAWE, F.S.A.



Fig. I. NEEDLEWORK PANEL *circa* 1650. DAVID AND BETHSHEBA
Loaned by Messrs. Frank Partridge & Sons, Ltd.

THE Loan Exhibition of Furniture of the late Tudor and early Stuart Periods held at the Luton Public Museum from May 8th to June 6th was, if anything, more successful than the first of the series during the earlier part of 1936.

The period chosen, roughly from 1558 to 1660, is an extremely attractive one, being productive of rather more ornamental furniture than the preceding Gothic and Early Tudor Periods. Colour, too, begins to play a more important part, and by the reign of Charles I it became customary to cover the seats and backs of chairs with upholstery. The exhibition, had, therefore, somewhat of an air of cheerfulness, a feature rather lacking in the austerity of the last.

We were pleased to note the considerable support given to the exhibition by several of the London antique dealers. We should, however, have liked to have seen more pieces from the larger provincial museums. It is a pity that some of the English museums do not wake up somewhat and depart from their stereotyped range of collecting. How few can even boast a few pieces of furniture (including needlework) coming within these dates. The proportion of collections of pictures to those of furniture is out of all reason. Museums will spend large amounts of money on pictures, but how seldom one hears of the purchase of even a few representative simple pieces of English furniture. One has the feeling that provincial curators are scared of furniture. When one does see a piece or a fragment of needlework they are like oases in the desert of conventionality.

We do think an institution of the repute of the

Victoria and Albert Museum might have found something more inspiring from an educational point of view than a chest and two hand-coloured illustrations of embroidery.

However to brighter thoughts! Among an interesting array of chairs we particularly noticed a walnut armchair (Fig. IV), upholstered with original blue velvet, which the Marquess of Northampton lent from his beautiful home at Compton Wynyates. Messrs. S. W. Wolsey, Ltd., lent, with other examples of chairs, a very important early XVIIth-century walnut armchair with its original velvet and studs, which came from Seo de Urgel in the troubled country of Spain, and an unusual walnut armchair of pegged construction with removable back for use as a portable seat, belonging to the first half of the XVIIth century.

The Director and Mrs. Bagshawe were the lenders of one of a pair of oak chairs (Fig. V), dating about 1660, which have a special interest in that at a later date than their manufacture they were branded on the back centre rail with the Royal Crown and "AR" for Anna Regina. Presumably they had at some time been in one of the Royal houses.

Among the "joint" stools was one with well-carved legs, dating about 1600, lent by Mr. A. Keiller from The Manor, Avebury. We liked, too, the XVIIth-century fruitwood stool, with drawer and columnar legs, lent by Mr. G. Sutton.

An oak bench, carved on all four sides of the shaped apron and with turned legs, is illustrated by Percy Macquoid in his "History of English Furniture. Age

of Oak." (Fig. 176.) It was lent by Messrs. S. W. Wolsey, Ltd.

Coming to the larger pieces of furniture, we were particularly impressed with the Elizabethan two-tier oak buffet or sideboard (Fig. II) lent by the Spanish Art Gallery, Ltd. It was probably made in Norfolk or Suffolk. The marquetry inlay is in the form of a veneer and not composed of pieces let into a solid background as is usual with furniture of this period. It measures 3 ft. 11 in. high by 4 ft. wide by 1 ft. 5 in. deep. We liked also the early XVIIth-century oak court cupboard with applied ornamentation lent by a private collector, Mr. Ralph Colin Smith, and the three tier sideboard with a drawer in the frieze and gouged carving in varying forms, lent by Mr. A. W. G. Bagshawe from Chicksands Priory.

Of the tables we were most impressed with the English oak extending top example (Fig. III), in fine condition and of good colour. Its size makes it a convenient piece, and it has the charm of being carved on all four sides. The normal length is 4 ft. 9 in., but when open it extends to 8 ft. It was lent by Messrs. S. W. Wolsey, Ltd.

Rather a pleasing little oak "chocolate-drinking" table, eight-sided and with turned balusters, belonging to the latter part of the XVIIth century, was lent by Mr. O. T. Falk.

Among the small pieces for domestic use must be mentioned two good sets of English XVIth-century

roundels lent by Mrs. F. L. Dickson and Mr. Owen Evan-Thomas respectively. The second named also lent an unusually good wassail bowl with the original "print" in enamel of the coat-of-arms of Charles II inside the lid. This is the only one Mr. Evan-Thomas has found with the print complete. Mr. S. W. Wolsey was responsible for a representative series of candlesticks in pewter and bell-metal for domestic and ecclesiastical use, taken from his private collection. Mr. and Mrs. T. W. Bagshawe showed a rare English early XVIIIth-century chandelier in wood with wrought iron socket arms.

The London Museum sent along a few simple examples of pottery of the period, and Saffron Walden Museum a very decorative Lambeth Delft plate, dated 1646.

Some fine pieces of tapestry and needlework were displayed. The museum was lucky in being able to muster such a good collection. The Spanish Art Gallery, Ltd., sent a most colourful and finely preserved tapestry table cloth or hanging bearing the arms of the De Maistre family of Austria. It was made in Mecklenberg about 1560. It seemed to bring colour to the exhibition room like a gaily coloured flower bed to a garden. Messrs. Frank Partridge & Sons, Ltd., generously lent several good examples of needlework panels, a "layette" or "baby basket" in coloured bead-work and an Elizabethan bead-work cushion. Of the needlework panels the



Fig. V. OAK CHAIR. Circa 1660
Loaned by Mr. and Mrs. T. W. Bagshawe



Fig. IV. ARM-CHAIR. Mid. XVIIth century
Loaned by the Marquess of Northampton, D.S.O.

LOAN EXHIBITION OF FURNITURE AT LUTON PUBLIC MUSEUM

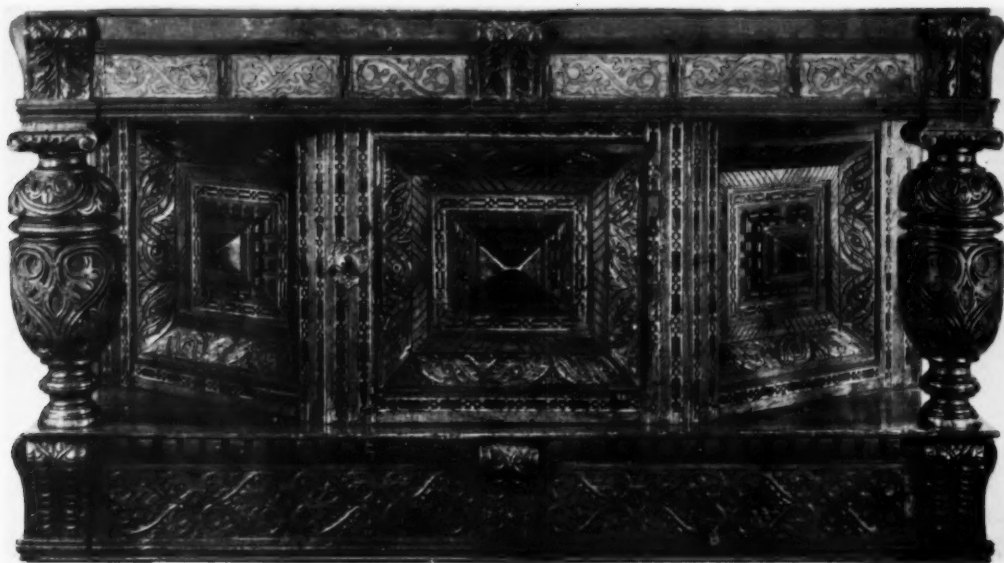


Fig. II. OAK BUFFET. Detail. Elizabethan.
Loaned by the Spanish Art Gallery, Ltd.



Fig. III. EXTENDING TOP TABLE. Period of James I
Loaned by Messrs. S. W. Wolsey, Ltd.

most noteworthy was a large one belonging to about 1650 depicting the story of David and Bethsheba (Fig. I). The formal gardens are interesting, and the windmill, which often occurs on these panels.

Of special local interest was the panel of "stump" work in metal thread and silks on ivory-white satin, which is known to have been worked by Miss Glenister, of Aston Clinton, near Aylesbury, between 1643-1650. It was lent by Mr. A. W. Smith.

From Saffron Walden Museum came another "stump" work panel of similar type and, like the one from Aston Clinton, in untouched condition.

The Antique Art Galleries, Ltd., lent a very fine unrestored needlework casket or "cabinet" made in the middle of the XVIIth century.

Sometimes the gem of an exhibition is found in a piece of lesser importance from a monetary point of view than its more pretentious neighbours. Such a piece was the little lace-work picture (Fig. VI) lent by Mrs. F. L. Dickson. It measures but 7 in. by 5½ in., yet in this small area is a wealth of charm and originality. The picture represents King Charles I and other figures in the Judgement of Solomon, and is executed in a difficult medium of lace-work, embroidered with pearls which surround the tent, the King's crown, and the other figures' robes.

Mrs. Dickson was also the lender of numerous other examples of needlework.

Whilst it can scarcely be classed as furniture in its truest sense, the museum was well advised to include the circular shield or rondache lent by the Spanish Art Gallery, Ltd., as it has a wealth of decorative skill



Fig. VII. CHALICE OR CUP. Early XVIIth century
Loaned by Mr. Owen Evan-Thomas



Fig. VIII. CHALICE OR CUP dated 1610
Loaned by Messrs. Stuart & Turner, Ltd.

on it. It was exhibited at the Burlington Fine Arts Club in 1900. The shield is of North Italian workmanship of circa 1560, and is of russet steel, with repoussé decoration in relief, and encrusted damascening and gilding. It was worked under the influence of Lucio Piccinino in his first manner.

Coming to the ecclesiastical section there were some good specimens of carving. The XVIth century carved Netherlandish panel in old polychrome and gilt with motifs from the Old and New Testaments was worthy of special examination, as also the Spanish carved wood figure of Christ in Meditation.

An interesting oak vestry cupboard from Chesterfield, inscribed "RICHARD ROUTHE 1628" was lent by Mr. and Mrs. T. W. Bagshawe.

Norwich Museum lent a cushion cover in Turkey work bearing the arms of Norwich, which was one of a set presented to the corporation by Thomas Baret, Mayor in 1651, for use in Norwich Cathedral services.

The museum was fortunate in being able to display three examples of pearwood chalices or cups, all finely turned and engraved. The largest (Fig. VIII), lent by Messrs. Stuart & Turner, Ltd., has conventional wording and decoration, and is signed and dated on the foot

RICHARD ALLINN—A.B.

XXII—of October: 1610.

It stands 8½ in. high.

Mr. Owen Evan-Thomas lent the other two. One is illustrated (Fig. VII) as it does not appear in his book: "Domestic Utensils of Wood." It is 8 in. tall. The wording round the rim at the top and the lower part of the bowl is shorter than on the other two.

NOTES FROM PARIS

BY ALEXANDER WATT



PANORAMA OF THE CHAMP DE MARS: The Eiffel Tower seen from the main Trocadéro Entrance of the Exhibition, the U.S.S.R., Germany, Belgium and Britain posted at the four corners of the widened Pont d'Iena

THE International Exhibition was officially inaugurated by the President of the French Republic at the end of the month of May. At the time of writing considerable progress has been made towards its completion. Although a number of the French pavilions are yet unfinished, most of the foreign pavilions are now open to the public. In all, there are forty-two nations participating with France in an assembly of 240 different pavilions. Erected in the very centre of Paris by 20,000 workmen on nearly 100 hectares of ground, within a circumference of more than four-and-a-half miles, the Exhibition extends from the Place de la Concorde to the Ile des Cygnes, a distance of over two miles. Its shorter axis, perpendicular to the Seine, goes from the Place du Trocadéro to the Ecole Militaire, about a mile and a quarter in length. The Grand-Palais, the Cours-la-Reine, the Esplanade des Invalides and the Eiffel Tower are all within its bounds. And, to give some idea of the great area it covers, it is not far from the Etoile, the Champs-Élysées, the Madeleine, the Grands Boulevards, the Tuileries, the Louvre, the Palais-Royal and even the Bois de Boulogne.

The general lay-out of the Exhibition, as seen when one enters from the Place du Trocadéro, is a very impressive one. The two great wings of the Trocadéro spread themselves out before the gardens that run down either side of the great basin of fountains leading to the Pont d'Iena (now twice its original width) and the Seine. At the four corners of the bridge are posted the British,

Belgian, German and U.S.S.R. pavilions. Right in the centre axis of the Exhibition grounds stands the Eiffel Tower, which this month celebrated its fiftieth anniversary.

The new Trocadéro and the Museums of Modern Art, situated Quai de Tokio, are the two principal buildings that will remain permanent features at the close of the Exhibition. A special effort, therefore, has been made to give a monumental decoration to these two imposing edifices. Sixty artists have been employed in the embellishment of the Trocadéro alone. Of these, twenty-one painters have decorated 573 square metres of wall space in the huge underground theatre. There are fourteen bas-reliefs (each measuring 4.50 metres by 3.10 metres) on the posterior façades of the two wings giving on to the Avenue du Président-Wilson and the Rue Franklin. The *dessus de porte* of the museum entrances are likewise decorated with bas-reliefs. Haut-reliefs, forming metopes, have been carved the whole length of the theatre entrance, while eight great figures in gilded bronze (each 2.10 metres high) flank the parvis leading on to the grand terrace. In short, thirty-nine sculptors have executed fourteen statues and decorated in relief 250 square metres of stone. The work of these sixty artists, carried out in the decoration of the Trocadéro, transforms the palace into a veritable museum wherein, and whereon, the art of XXth century France has been gloriously represented.

The exhibition of Arts of Ancient China, now showing at the Orangerie Museum, is one of the most remarkable



STELE. Period of the Six Dynasties. Height 2 m. 30 cm.
Collection C. T. Loo, Paris
Orangerie Exhibition of the Arts of Ancient China

of its kind that has ever been held in the French capital. M. Georges Salles and his collaborators are to be congratulated on an extremely well-organized show, where very carefully selected sculpture, ceramics, prints and *objets d'art* of the rarest quality have been brought together from many of the best known collections and presented to the public in an intelligible and most pleasing manner. It is no exaggeration to state that this exhibition is on a level with the great manifestation recently held at Burlington House.

The Orangerie Exhibition was instigated by M. Michel Calmann, the well-known Paris collector, who, together with Sir Percival David, formed a project for exhibiting in Paris a collection of the finest Sung pottery. Thanks to the generosity of Sir Percival David, who has lent about one hundred rare examples from his fine collection, Mrs. Sedgwick, Mr. and Mrs. A. Clark, Mr. W. Burchard, Mr. Bluett, Mr. O. Raphael, Mr. Eumorphopoulos, Mr. H. Oppenheim and Mr. Yamanaka from London; Mr. A. Schoenlicht from The Hague; Mmes. Ramet, Rosenheim, Wannick and MM. A. Kann, A. Curtis, C. T. Loo, Culty, Rousset, L. Michon and R. Bataille from Paris, the collection of Sung pottery now on view at the Orangerie is the most complete that it has been possible to bring together in Europe. The exhibition as a whole is quite different from the magnificent show of bronzes held three years ago at the same museum. To-day we are shown a great number of diverse works of art of different techniques and of all periods of ancient Chinese art. The arrangement of the exhibition is such that the visitor to the Orangerie gets a sort of kaleidoscopic view of the enormous field of this Eastern art. It is, therefore, impossible to review the exhibition in any systematic, chronological order, so I shall give mention instead to one or two of the outstanding exhibits.

The sculpture section occupies the most important place in the exhibition. As one enters the museum one passes between two magnificent lions guarding the entrance to the main room. One of these, from the Edgar Worch collection, is a truly remarkable piece of stone carving. It is certainly one of the finest works of art of the Han Dynasty that exist outside China. The great Buddha seated high up on the right-hand wall of the main room dates from the beginning of the VIth century. It is a fine example of the extraordinary stone carving executed by these early sculptors from the living rock. This Buddha was formerly in the David Weill Collection. It was presented, along with one or two other important *objets d'art*, to the Louvre a month or two ago. Another piece of stone carving of great interest is a large VIth century stele lent by C. T. Loo. Above the seated Buddha is a scene depicting the departure of Prince Siddharta, the future Buddha, from his father's palace. He is seen riding a horse supported by two angels. It is very rare that this scene of the life of Buddha is found on the Chinese stone carvings. It is not uncommon in India, however. Another notable exhibit lent by C. T. Loo is a flying Aspara of the T'ang Dynasty. It is not often that two of these are seen together as a pair. The companion to the one on view at the Orangerie is in the London collection of Mr. Dennis Cohen.

The Bodhisattva from the collection of Mrs. Dearth is an exceptional example of the transitory period of the

NOTES FROM PARIS

late VIth century. While it still retains that immobile quality of archaic works, the slender body has here lost its rigidity and has adopted a new character. The torso, formerly gilded, has taken on a lovely old rose hue. It is in excellent preservation. There are two marble statuettes standing behind this Bodhisattva which are greatly to be admired for their extreme purity of form. These late VIth-early VIIth century Ananda and Kasyapa (disciples of Buddha) come from the Louvre and prove once again the great number of little known treasures that are overlooked in the national museum.

An interesting collection of seventy-five engravings is to be seen in one of the small rooms. The Chinese print is mother, so to speak, to the Japanese print, for it is considerably older. Very many originals have been destroyed, for they are printed on very fine paper; those printed in black and white are on stronger paper and are in a better condition. In the middle of the XVIIIth century, when the Japanese learnt the art of printing in several different tones, the Chinese print fell into decadence. But what is especially notable in comparing the Chinese with the Japanese print is the more natural water-colour effect obtained, a spontaneous rhythm of line and delicate freshness of tone so often lacking in

the more stylized Japanese print. The examples on exhibition date from the VIIIth to the XVIIIth century. Practically every one of the XVIIth century colour engravings figure in the famous British Museum collection. Those showing in the present exhibition come from the Vever, Curtis and Fribourg collections. M. Culty has lent a "Danseuse," outstanding for its subtle harmony of tone and graceful rhythm of line.

There is so much to be admired in the ceramic section that I can but give mention to the precious Alphonse Kann Collection, all the pieces of which are shown together in one case (most of them of the Tseu-Tcheou group of the Sung Dynasty); the large T'ang collection of M. Calmann; the Ting, Kiun and Ko collections of Sir Percival David, Mr. Eumorfopoulos and Mr. and Mrs. Alfred Clark; and certain outstanding pieces lent by Mr. Raphael, Mr. Oppenheim, the Cernuschi Museum, and MM. Loo, Michon and Culty of Paris. A little cylindrical vase (IIIth-VIth century), lent by M. Culty, is especially interesting on account of its unusual technique and treatment. This proves something of a revelation, being about the first time that such a rare and unique piece has ever been shown in a public exhibition.



LION. Han Dynasty. Height 1 m. 45 cm., Length 1 m. 30 cm.
Collection Edgar Worch
Orangerie Exhibition of Arts of Ancient China

NOTES FROM NEW YORK

BY JAMES W. LANE



TOURNAI GOTHIC TAPESTRY WITH THE D'EFFIAT ARMS. Circa 1500

"THE FORTUNE TELLER" ("Summer")

Courtesy of American Art Association, Anderson Galleries, Inc., New York

AMONG tufted elms, some twenty-five miles from New York on Long Island, lies "Inisfada," the home of the former Mrs. Nicholas J. Brady. Here gathered, during the week of May 10th, the auction-frequentering public and part of the art world of New York, as well as many who just took a busman's holiday for the event. For Mrs. Brady, recently re-married to William Babington Macaulay, the Irish Free State Minister to the Vatican, has put the very wonderful contents of her home, "Inisfada," Long Island, up for sale by the American Art Association, Anderson Galleries, thus making way for its transformation into a seminary for priests. The house has had memorable visitors. Cardinal Pacelli stayed here on his visit to the United States last autumn as the Pope's representative.

The external appearance of "Inisfada" is all that is pleasing. The grounds have been beautifully landscaped, save that one species of tree will appear in profuse islands in the middle of a great lawn, and the house is a

finely achieved Tudor-Elizabethan replica. These replicas always seem to me very barren in America; they have no roots in the past, and for my part I should hardly want to live in one. But the contents of this one were the thing.

The chief items, for it might be invidious to select more from the total of over two thousand, were some marvellous Gothic tapestries, a XVIth century Ispahan, the carved pine panelling of the William and Mary dining room, and the original Angelica Kauffmann panels of the drawing-room painted with Greek mythological scenes and executed in 1722 for Lord Ely's home, Rathfarnham Castle.

I arrived during the last afternoon of the sale and just in time to hear and watch the bidding on the rugs and tapestries. The Ispahan, which was 36 ft. long and a product of the imperial looms at Herat about 1580, went for the comparatively low price of \$19,000. Although there was spirited bidding on a Persian

NOTES FROM NEW YORK

palmette rug that had been used at Westminster Abbey to cover the thronal dais at the Coronation of King Edward and Queen Alexandra, the *pièces de résistance* of the last session of the sale were the three Country Life tapestries deriving from the Tournai looms in 1500. With that amazingly metallic clarity and crispness which characterizes the Cologne school of painters and engravers, these Tournai works are magnificent specimens of art in the era of Charles VIII and Anne de Bretagne. Each of the three originally came from Clermont-Ferrand, where they were housed in the Château d'Effiat. Then they went into the collection of Achille Jubinal, of Paris, from there into the hands of Duveen Brothers, whence into the home of Mrs. Brady. The tapestry illustrated, called "The Fortune Teller" and the "Summer" of the series, demonstrates the graverlike precision of the work, the richly convoluted and sharply contoured draperies, and the high pallor and firm drawing of the faces, for which in casting about for a comparison one could only invoke the name of Clouet.

It is of great interest, judging from what Mr. George Hunter wrote in 1921, to note that of the few Tournai tapestries still extant, one is at South Kensington, one in the Brussels Museum, and two in the Musée des Arts Decoratifs. Private collectors own the others. "Summer" and "Spring" brought at the Brady sale the record price of \$43,000 apiece, and were awarded to French and Company, of New York.

So many doors are closed in New York during the dog days that the art lover readily makes a memorandum of the exceptions that might be refreshing. No happier selection for an exhibition that must run through the summer could have been made by the Metropolitan Museum than its choice of the paintings of Renoir. Renoir was the painter of late spring and early summer. Iridescence, save in his "dry" middle style, when he was eruditely infusing his art with the principles of Cennino Cennini, is his note. He had a peacock-blue iridescence, and he had a pink one. The first was his early style; the second, his last. Of the first, which, estimated by chromatic values alone, is to me the preferable, the extraordinary "La Fillette Attentive," dated 1875 and in the McIlhenny Collection, and the "Au Moulin de la Galette," dated 1876 and which John Hay Whitney, Esq., has loaned (a picture that I think is, if not the greatest, then very top-notch Renoir), are the best examples. The worst examples of this blue iridescence reach a sort of foggy insipidity. The red iridescence, the later style, is all formal values. I believe Renoir got his form, but not his iridescence. That is to say, what he was attempting in his later style, characterized as it is by nudes, was almost the impossible—to draw a woman model (of which he actually found only one in all his life) whose flesh, not absorbing, but throwing back the light, would be suffused by a translucent glow. Renoir wished to square such a rare phenomenon with his philosophy of joyous untroubled human nature basking in light and air. But for the event of his meeting one such woman Renoir might have been baffled, for women are not mere porcelain vases of the sort he had as a young man painted. For the rest, Renoir, in spite of his contributions to the formal organization of a canvas, is not a "modern" painter at all. Cézanne is the modernist, compared with whom Renoir lies in the more obviously decorative and furbelowed tradition of



MADONNA AND CHILD By FILIPPO LIPPI
Richard Hurd Collection
At the Newhouse Galleries, Inc., New York

Manet, Courbet, and Monet. Some of his early still-lives of the 'seventies are indeed in the carpet-patterned modern manner of Matisse, but at least Renoir is the urbane French liberal of the 'eighties intent on good painting rather than on revolutionary painting. This quite incomparable exhibition of his paintings, the first large comprehensive show of Renoir in America, by not over-emphasizing the last period, tends to make us take that final critical estimate, which does not in the slightest crank in his greatness.

You in London may have heard before of the Research Institute for the Morphology of Civilization, but until the Museum of Modern Art displayed its fascinating show of Prehistoric Rock Pictures I never had. The Institute, or to give it its German name of "Forschungsinstitut für Kulturmorphologie," is at Frankfurt-am-Main and was founded by Professor Leo Frobenius, the Schliemann of our time, in 1923. Its function is to collect and preserve the more than three thousand facsimiles of prehistoric rock pictures that artists of the German Inner-African Research Expedition have drawn on the site of the originals. This latter organization, founded by Frobenius in 1904, has carried on upwards of a dozen expeditions, not only in Africa, but in great prehistoric centres in Europe and the Near East, such as Leikness, Norway; Habeter, Fezzan; and Southern Rhodesia. Frobenius's sensational theory was that the art of the Ice Age had not exhausted itself at the end of the Melting Period, but that the cultures that produced it must logically have moved. Frobenius guessed, and guessed with utter exactitude, that North Africa and the Sahara, which had been watered by the rains originating

from the melting ice of Europe, were the places to look for these cultures. How successful he has been is attested by the findings of the Inner-African Expedition in thirty-one years. The other point that was brought out by the exhibition at the Museum of Modern Art—which, of course, excused itself for presenting the most antique art by the influence of the latter upon XXth century line and form—was (a) that the oldest European rock pictures, the French and the Spanish, represent the mingling of two distinct cultures, the francocantabrian and the levant, and (b) that the francocantabrians, "who fought and hunted with the spear," as the Museum's bulletin tells us, "painted what amount to portraits, while the levant people, who were adepts with the bow, went in solely for action pictures." It is almost staggering to reflect that some of these drawings, like the one reproduced (which represents both static and active draughtsmanship), were executed not less than twelve to fifteen thousand years ago.

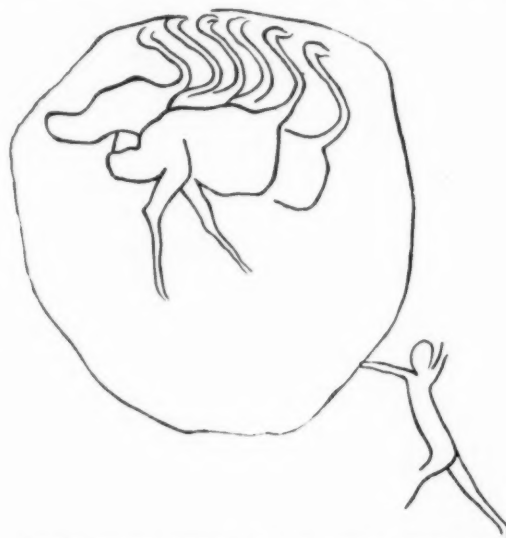
One wonders, since Frobenius seems to have had a sixth sense in mining just the right hillsides and caves, how many other drawings may not exist elsewhere outside of the orbits already chosen.

Most of the facsimiles in the exhibition, which were prepared by members of the Expedition, were of the exact dimensions of the originals. That meant anywhere from several inches to 25 ft., so that you may gather, since the facsimiles were in many cases electrically underlit, we were favoured with a weird and striking presentation.

What we call primitive painting—I mean the early painting of Siena and Florence, tre- and quattrocento—appears so modern, chronologically, alongside of the rock pictures that it is laughable. Yet, indeed, if staticness, poetic melancholy, and flawed anatomical drawing be primitive, Italian primitives, such as those in the Richard Hurd Collection recently grouped at the Newhouse Galleries, are just that. The tragic sense of life, of the

impending doom for the Christ Child and his Mother, lies over these Christian paintings. In gravity and grace they have, as a whole, rarely been surpassed. Siena is, in these qualities, the superior of Florence, yet in Mr. Hurd's Florentine examples, the precisioned "Madonna, Child, and St. John" by Pier Francesco Fiorentino and the sweetly dignified "Madonna, Child, and Angels" by the Master of the San Miniato Altarpiece, as well as in the stately Filippo Lippi (illustrated), we have, in at least two of them, an almost Sienese line and grace. The Filippo Lippi used to be in the Van Stolk Museum, Holland, where it was not listed under its present attribution, but certain repaintings were removed and the present attribution is attested by F. Mason Perkins, Van Marle, Pietro Toesca, and D. F. Platt.

New York sees so little of modern Irish painters that it was very much interested to see a collection of the works of Jack Yeats, Nathaniel Hone, and Paul Henry in the gallery of Mrs. Cornelius J. Sullivan. Hone was a favourite painter of George Moore, who wrote thereon some of his most appreciative and exuberant art criticism. Hone's little diaphanously coloured water-colour figures must have made a great impression on such a Whistlerian as the author of "Esther Waters." They are tenuous, but their charm is substantial. Paul Henry, a much more recent painter, masses his landscape compositions—with especial reference to clouds—artistically, but academically. While not so literary a painter as "A. E." (whose few canvases that I have seen in this country have a very dexterous freshness, combined with mellowed and refined draughtsmanship), Henry is dry. All these Irishmen must yield before Jack Yeats in passion. He has been through several styles, all stormy and all impressive. The very latest, whether of landscapes by the Irish coast or of cottage interiors, have the quality that the Abbey Players give you—surprise; startlingly alive simplicity and characterization; and great beauty both of nature and of art in a happy marriage.



ROCK ENGRAVING: IN HABETER, FEZZAN
Facsimile Drawing from the Exhibition of Prehistoric Rock Pictures
Courtesy of the Museum of Modern Art, New York

BOOK REVIEWS



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CARVED FIGURE
from Hawaii 200

ART AND UNDERSTANDING. By MARGARET H. BULLEY.
(London: B. T. Batsford, Ltd.) 15s. net.

Miss Margaret Bulley is one of our most useful writers on art. Her name on the title page is a guarantee that allcomers, aestheticians and philistines, experts and tyros, in short, men and women, girls and boys of every class or degree will find something of interest in her pages. Whether one always agrees with her or not, she is always stimulating and thought-provoking. She has read much, seen much, felt deeply and thought deeply. And much of this experience is here sublimated in this new volume of hers—a worthy companion to her "Art and Counterfeit." For those who like words, and like to think with and about words—here is, apart from her own aesthetically sound view, plenty of material from Plato to Herbert Read, from Christ to Dean Inge. This may sound flippant, even irreverent; but Miss Bulley's own method is based on startling juxtapositions. We find this method, however, even more valuable when it is demonstrated *ad oculos*, that is to say in the illustrations. For example, above, is a reproduction of page 250. Here is another juxtaposition on one page: top, "Church Singers"; bottom, "Highbury L.M.S. Railway Station"; and here a final one: "Rembrandt, Self-portrait, as St. Paul" and "Professor Albert Einstein." What have such things to do with one another? The answer is: Look and

see! Verbal circumlocution would need pages and then not prove as convincing.

That, of course, is the trouble in writing about art. We have the slightly uncomfortable feeling that Miss Bulley writes with missionary interest; that she thinks the world would be morally improved if people, from childhood upwards, had a better appreciation of art; whereas the truth is that art is completely a-moral. She quotes with apparent belief in the efficacy of taste a working man who said of "a flat in a great new block": "If children lived in a flat like this they would be different children." Different, no doubt, but better? That is the question. The probability is against it because, for one thing, they cannot so well be "looked after" from above as they can in a little house with the front door in the street which is such children's playground. There, of course, is the rub.

The artist, as Miss Bulley herself admits (page 161), never creates, he only reflects. He will, therefore, perhaps reflect a morally better world when the world is morally better, but his art does not necessarily suffer even in an environment of dirt, immorality and the most wanton waste of life.

There is, however, one point which the author makes abundantly clear. The artist must be judged not by the skill with which he imitates nature, but by the genius with which he disposes of her facts.

H. F.

THE PAINTING AND ANATOMY OF ANIMALS, by W. FRANK CALDERON. (London: Seeley, Service and Co., Ltd.) 21s. net.

No doubt, the best general description that can be given to Mr. Calderon's study of animal painting is that it describes his own practice and that of his immediate predecessors with painstaking care and considerable knowledge. But one is hardly assisted to, even, a general apprehension of the extensive range of problems extant in that difficult and fascinating subject in art. As its title hints, there are two parts to the book, the second on the animal structure of bone and muscle is the larger and the more important, as one might properly expect from a teacher of his reputation and accomplishment.

It offers the student an excellent compilation of detailed analytical drawings of musculature and form in the most characteristic beasts, together with shrewd and knowledgeable hints on points and the chief indicative forms by which to judge pose and proportion in making sketches. The first portion of the book, however, inclines to that half-remniscent sort of discourse indulged in by successful professionals. It floats gently along the current stream of misunderstanding which has swayed academic painters into believing that the whole art of teaching consists in tips about their own well-handled tricks of trade. Unfortunately, they are generally proffered with that excessively genial air of benefits bestowed, and so annoy the ardent student that he impatiently dismisses, together with the prosing, a lot of valuable technical knowledge. For the book is, in the main, sound information; a handbook for animal painters and draughtsmen by a teacher of authority.

F. C.

THE NECESSITY OF BELIEF. By ERIC GILL. (Faber and Faber). 7s. 6d. net.

The cobbler, we are often told, should stick to his last. Mr. Gill being sculptor, wood-engraver, typographer and preacher, has four lasts. Here he sticks to the last of those lasts—which he regards as certainly not the least—the last used nearly eighty years ago in "Unto This Last," by Ruskin, when the study of contemporary art and æsthetic had ceased to attract him.

Ruskin, working on "Unto This Last," was in a phase when (as he wrote to the Brownings) he regarded all Churches as "forms of idolatry," and "in a sad way because they all keep preaching the wrong way upwards, and say, 'Know and you shall do,' instead of 'Do and you shall know'"; and though he returned to a more orthodox religion later, he never became a Roman Catholic. Mr. Gill, on the other hand, decided a number of years ago that all roads lead to Rome and eventually arrived at that terminus. His book is thus "Unto This Last," with the addition of Belief (*i.e.*, Religious Belief, *i.e.*, Roman Catholic Christianity) as the panacea for what he calls "this distracted and disgusting world"; it is a kind of blend of "Unto This Last" and "What's Wrong with the World," by G. K. Chesterton.

But Mr. Gill has neither Ruskin's thunder nor Mr. Chesterton's wit, nor the literary craftsmanship of either. Philosophy, common sense, theology, sociology and brisk references to Lyons' cafés, suspender belts, striped

pyjamas, and so on, tick forth in an even tempo like news and market prices from a tape machine, till they lie less a book than a twisted coil of worded paper on the floor.

The kernel of the book, if we understand it rightly, is this passage: "Confronted by the two things, art and religion, the characteristic manifestations of man, matter and spirit—art, the whole business of making and, particularly, man's making of himself, 'the temple of the Holy Ghost' and the temple's appropriate furnishing; and religion the whole business of loving and, particularly, the conformity of knowledge and will to man's last end, his final cause, God—and seeing the impossibility, the irrational absurdity of demanding art for the sake of religion, for art is the manifestation of religion and not *vice versa*, and, seeing the dishonesty, the irrational wickedness of promoting religion for the sake of art, for religion thus promoted is a denial of itself and barren; confronted by these things, I say, I decided to abolish art, art as an end in itself, a thing desirable for its own sake. Such was the choice, such was the necessary decision."

In Mr. Gill's Utopia, as he states elsewhere, "the artist will be simply the honest workman." But that Utopia is not yet. Artists, including Mr. Gill, have hitherto attempted to be something more than the tinker or the tailor who knows his job and gives value for money. They have shown a marked desire to record their experience by their work.

R. H. W.

LATE ARCHAIC AND EARLY CLASSICAL GREEK SCULPTURE IN SICILY AND SOUTH ITALY. By BERNARD ASHMOLE. 34 pp. + 20 pl. and map. (London: Humphrey Milford, Oxford University Press.) 7s. 6d. net.

This is an off-print from volume XX of *Proceedings of the British Academy*, its learned author, the Yates professor of archæology in the University of London, having delivered it as the annual lecture on aspects of art of the Henriette Hertz Trust in 1934. For the purposes of study of this obscure subject he chose four main sites: Taras (Tarentum), Locri, Syracuse, and Selinus. It is an essay which obviously makes its appeal to the specialist and it would serve no useful purpose to attempt to summarize it; the few to whom it will appeal will read it as it stands. It may, however, not be amiss to indicate shortly the author's conclusion. He notes that at the beginning of the period he deals with, western Greek art was largely dependent on the mother country. Terra-cottas were for the most part imported, and as there was no local marble the same may be assumed for marble sculpture. Perhaps this is also true for bronzes. But there was local work in clay, and after the impulses given by the events of the early Vth century some of these local products reached a high degree of mastery. The same may be said of coinage, which took on a character of its own which is not found in Greece itself. Professor Ashmole notes, too, that "after about 480 it seems that sculpture and bronzes . . . were now often made locally and have a local flavour which, sometimes at least, corresponds with that of the coins." The pamphlet is excellently printed and on the twenty plates there are in all more than eighty reproductions.

E. B.



GILLES AND HIS FAMILY

From the picture in the Wallace Collection by permission.

By WATTEAU

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BOOK REVIEWS

CHINESE MYSTICISM AND MODERN PAINTING, by GEORGES DUTHUIT. (A. Zwemmer). 10s. 6d. net.

The author of "Chinese Mysticism and Modern Painting" undoubtedly intends the title of his book to be taken seriously. All readers may not be disposed to feel quite as he does about it and yet, for all that, enjoy the book. This is not to say that his argument is just a joke, but his style in the critical dissertation which accompanies the sixty (*i.e.* thirty pairs of) illustrations is so desperately high falutin that the mystical Zen contemplative assumes the strange glitter of a music-hall juggler.

But the illustrations are the thing. They are arranged in pairs. The contemporary European facing its Oriental correspondent. Some astonishing parallels are discovered by our author, Mr. Duthuit. He has certain shrewd comments to propose as one discovers in seeking to discern the basis of similarity which has caused him to offer the series of correlatives. But they are implied rather than described. One is overwhelmed rather than enlightened by the boiling, bubbling excitement and agitation of his discourse, a frenzy that seems to be shared by the modern critics quoted to help out the understanding of the more difficult or abstruse of the moderns.

Perhaps, however, there is intended to be a sporting element in the comparison of quotations as well as of pictures, and so to gain an understanding of possible similarities in opposites. Possibly the resemblances are merely fortuitous. The Chinese drawings are the production of an old slow-growing tradition with an enduring habit of technique and presentment of subject which is in more ways than one foreign to the Europeans who oppose them, plate by plate, through this odd, curious and entertaining book.

F. C.

GIORGIO DE CHIRICO. By LO DUCA. 36 plates. *Arte Moderna Italiana* No. 10. Serie A. Pittori N.8. (Ulrico Hoepli-Milan). Lire 10.

This little volume is one of a series on modern forms of Italian art in which De Chirico is given a place beside Casorati, Oppi, Modigliani, Carena, all belonging to the advanced movement in that country. Chirico was born (1888) in Greece, but spent some years of study in Paris, where he may have come under "Surrealist" influences, since perhaps discarded. He has published in French (1929) a romance, "Hédomeros," and contributed to Italian and French art reviews. His bibliography here, of formidable length, occupies ten pages in close type, besides a biographical study by Lo Duca.

His art, as illustrated here, shows no "Surrealism"—on which he wrote in 1924—but is often lamentably weak in drawing; his horses, which Lo Duca suggests as "heroic," have a distinct family resemblance with that friend of early days, the rocking horse; and for his figures he has the eccentric pose of replacing their heads by coco-nuts. Yet he can draw carefully, when he so pleases; his own "self-portraits," of which there are five given here, are well drawn and convincing, and the same may be said of his recumbent female nude (1932) and his "Giovane Donna" (1936)—a pleasing contrast to his impossible "Warriors."

S. B.

BOOKS RECEIVED

- COUNTRY LIFE PICTURE BOOK OF BRITAIN. With an Introduction by the Rt. Hon. EARL DERBY, K.G. (London: Country Life, Ltd. New York: Charles Scribner's Sons.) 3s. 6d. net.
- MATTHEW BOULTON. By H. W. DICKINSON. (Cambridge University Press.) 10s. 6d. net.
- MODERN ENGLISH ART. By CHRISTOPHER BLAKE. (London: George Allen & Unwin, Ltd.) 6s. net.
- SHAKER FURNITURE. The Craftsmanship of an American Communal Sect. By EDWARD DEMING ANDREWS and FAITH ANDREWS. Photographs by WILLIAM F. WINTER. (New Haven: Yale University Press. London: Humphrey Milford, Oxford University Press.) 45s. net.
- GIORGIO DA CASTELFRANCO CALLED GIORGIONE. By GEORGE MARTIN RICHTER. (Cambridge University Press. University of Chicago Press.) £7 17s. 6d. Cloth; £13 13s. Red Morocco, net.
- DRAWINGS OF THE HOLBEIN FAMILY. Edited by EDMUND SCHILLING. (Faber & Faber, Ltd.) 6s. net.
- PORTRAITS AND STUDIES OF WOMEN. Edited by J. MATHEY. (Faber & Faber, Ltd.) 6s. net.
- INDUSTRIAL ART IN ENGLAND. By NIKOLAUS PEVSNER. (Cambridge University Press.) 16s. net.
- ENGLAND'S GREATER CHURCHES. A Pictorial Survey with an Introduction by C. B. NICOLSON. (London: B. T. Batsford, Ltd.) 3s. 6d. net.
- TWENTY-FIVE YEARS OF THE LONDON MUSEUM. An Album of Photographs illustrating the range of the Collections. (Lancaster House, St. James's, S.W. 1.) 2s. 6d. net.
- THE BOOK OF ALEXANDER SHILLING. By ROYAL CORTISSOZ, HORATIO WALKER, HOWARD GILES, WILLEM A. VAN KONIJNENBURG, ERNEST D. ROTH, KAREL H. DE HAAS, LEONTINE LUYKX, ALEC J. HAMMERSLOUGH. (New York: The Paisley Press, Inc. London: Williams and Norgate.) 10s. net.
- FIVE HUNDRED SELF PORTRAITS from antique times to the present day in Sculpture, Painting, Drawing and Engraving. Chosen, Edited and Introduced by LUDWIG GOLDSCHIEDER. Translated by J. BYAM SHAW. (Vienna: Phaidon Press. London: George Allen & Unwin, Ltd.) 10s. 6d. net.
- TITIAN PAINTINGS AND DRAWINGS. (Vienna: Phaidon Press. London: George Allen & Unwin, Ltd.) 7s. 6d. net.
- VICTORIA AND ALBERT MUSEUM. Review of the principal acquisitions during the year 1936. Illustrated. (London: Published under the authority of the Board of Education.) 2s. 9d., including postage.
- THE NATIONAL PICTURE PRINT SOCIETY for the study of XIXth Century Engraving and Colour Picture Printing. Proceedings Volume II. 1936-7. (London: Printed for the Society At the Sign of the Dove with the Griffin, Leamington Spa.) 10s. 6d. net.
- AN OUTLINE HISTORY OF THE ROYAL SOCIETY OF BRITISH ARTISTS. By HESKETH HUBBARD, R.B.A., R.O.I. (Published by the Royal Society of British Artists' Art Club, London.)
- MANTEGNA AND HUMANISM IN FIFTEENTH-CENTURY ITALY. The William Henry Charlton Lecture delivered by Professor W. G. CONSTABLE, M.A., Hon. D.C.L., F.S.A., in the Art Lecture Room of King Edward VII School of Art, Armstrong College, Newcastle-upon-Tyne. Monday, November 2nd, 1936. (Andrew Reid & Co., Ltd., Newcastle-upon-Tyne.)
- ART THROUGH THE AGES. An Introduction to its History and Significance. By HELEN GARDNER, M.A., Professor of the History of Art in the School of the Art Institute of Chicago. Revised Edition. (G. Bell & Sons, Ltd., London.) 15s. net.
- THE BOOK OF FURNITURE AND DECORATION: PERIOD AND MODERN. By JOSEPH ARONSON. (London: Putnam.) 15s. net.
- BUCKS "SHELL GUIDE." By JOHN NASH, with notes on monuments by KATHERINE A. ESDAILE. (B. T. Batsford, Ltd.) 2s. 6d. net.
- NORTHUMBERLAND AND DURHAM "SHELL GUIDE." Compiled by THOMAS SHARP. (B. T. Batsford, Ltd.) 2s. 6d. net.

ART NOTES BY THE EDITOR

ROUND THE GALLERIES

THE ROYAL ACADEMY (SECOND NOTICE)



OLD HORSE

CHANTREY BEQUEST PURCHASE, 1937
Exhibited at the Royal Academy

By W. G. SIMMONDS

NOTHING is more disappointing to me than not to be able to write with enthusiasm about our Royal Academy; my only consolation, in the words of the heavy father, is that my criticism "hurts me more than it is likely to hurt them"—or even to touch them. A second visit, undertaken for the purpose of writing this second notice, seemed even more depressing than the first. What after all does one want, what does one expect in an exhibition of art? Many would reply, obviously "art," which, as so many philosophers have discovered, really gets one nowhere, unless we call the world of those artiled abstractions, *the beautiful, the good and the true, "paradise enow."* Personally I do not care so much about *art* as about mind; and to a man—or a woman for that matter—who can exhibit an interesting mind *through* art surely much must be forgiven. And, conversely, where there is little evidence of mind there is probably also little cause for offence through art. That is, I find, the case with the Royal Academy exhibitors on the whole: little cause for offence. Take a picture which has been bought by the Royal Academy out of the funds of the Chantrey Bequest: "The Refectory Table," by William Carter.

If I were a president and council (incidentally, a single individual in such a place is much better than a composite body), I would say what J. F. Millet said to a young painter: "I see that you can paint, but what have you to say?" Their choice of Mrs. Delissa Joseph's "Roofs, High Holborn" for the same honour was infinitely more justified, only if Mrs. Joseph's is a picture, and I think it is, then Mr. Carter's is—what? Just painting. The choice of Mr. Eve's portrait of "Max Beerbohm, Esq." for the same honour was a commendable one, but I wonder whether its subsequent destination will be its preservation as a "work of art" in an "art gallery." Were we in our right minds about art—which, generally speaking, we are not—such portraits would be chosen for their portrait interest, the art part of them being taken for granted.

The terms of reference for the "South Rooms" are a mystery to me. Here are—and have been for the last few years—assembled water-colours, tempera, oil paintings and miniatures. It does, in any case, not much matter about the miniatures, for, with few exceptions, such as Violet Brunton-Angless's work and that of perhaps one or two others, the standard is not a sufficiently high one.

But why segregate the tempera paintings regardless of size in the tiniest room from the general exhibition of oil paintings; or, on the other hand, why sprinkle the walls here with a few small oils? Another question that puzzles me is why one always finds especially silly subject-treatment amongst the tempera paintings. I do not mean that these "silly" things are necessarily badly done; for example, Nancy Brockman's "The Castle in the Wood" is charming, except for this. I wonder whether the Hanging Committee think that a certain, shall we call it "quaintness"?—as, for instance, that in the treatment of Bertram W. Dumbleton's "The Teashop"—is "modern"? There seems to me to be a distinction. Harry E. Allen's tempera "Funeral in Connaught," though verging on caricature in parts, is far from silly. Amongst the sound things here are Joseph Southall's tempera "Portrait" and "Passing Polruan"; Margaret Smith's tempera "Study of Miss Lili Palmer in 'The Great Barrier'"; whilst Gheorghe Catargi's oil painting, "Old Man's Hobby: Chair-mending," is virtually an excellent miniature.

As usual the water-colours show almost without exception a high degree of efficiency. Amongst the more remarkable are Muirhead Bone's "In the Sierras Nevadas, Spain," Stanley Smith's "Morning: Whitby Harbour," H. Macbeth Raeburn's "Sunlight on the River Bank," Charles Knight's "Linton Falls, Wharfedale"; but actually, if one accepts water-colour painting as an orthodox trade, rather than a means of making statements about things, then practically the whole of them are excellent.

The same thing is true of Gallery IX, where are assembled drawings, engravings and etchings; true more especially of the last two. Sir Frank Short, for instance, gives an admirable rendering in mezzotint of "Dumbarton" quite in the manner of Turner's own *liber studiorum*; Stephen Gooden's refined line in the engraving "The Carter Stuck in the Mud," Stanley Anderson's incorruptible craftsmanship and uncompromising realism in the engraving "Eventide," Brokman Davis's meticulous etching "Sea Urchin," R. C. Peter's mezzotint "An Allegory of Life," Vyvyan Grindley-Ferris's aquatint "Earl's Court," and Job Nixon's mixed etching and engraving "Bullfight, Nîmes" may be cited as admirable examples of the art of English craftsmen. More originality is to be seen perhaps amongst the wood-engravings, notably in those of Joan Hassall and Charles F. Tunnicliffe. Originality, too, characterizes Emmy Keet's brush-and-wash drawing of "The Funeral of Mozart." Other good drawings in various media are by Francis Dodd, R.A., Malcolm Osborne, R.A., Sidney Causer and Henry Rushbury.

In conclusion—"Mother" architecture demanding entirely different criteria from those that apply to her "children" (only, of course, because her alleged "maternity" is a pure figment of theoreticians) I must leave out—in conclusion, then, I come to sculpture.

If we postulate that the main interest of art lies in the expression of mind, then there is nothing half as intriguing as Leon Underwood's cylindrical brass statue of King George VI. That, however, was to be seen at the Fine Art Society's Galleries in Bond Street, not here. The most striking piece of sculpture, striking largely because of its vivid green colour, is Barney Seale's rather melodramatic, but the more characteristic, head



JUDITH AND SIMON

By GERTRUDE HERMES

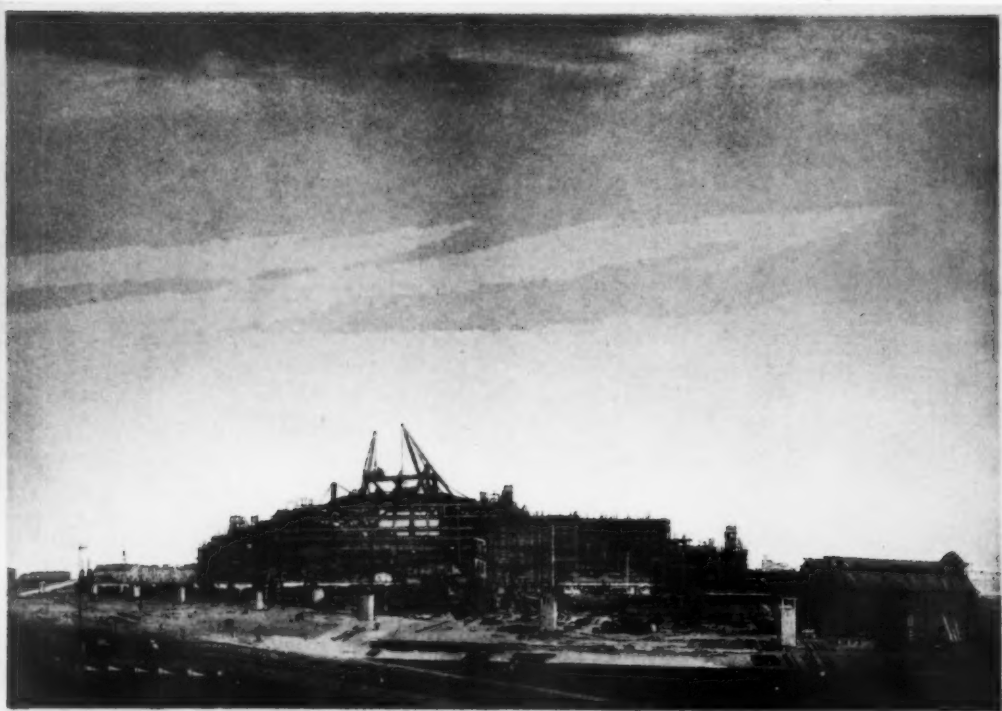
Exhibited at the Royal Academy

of "Augustus John, Esq., R.A." Possibly if David Evans had cast the bust of "Sir Arthur Evans" in green bronze instead of carving it in marble it would have been as striking as Barney Seale's in expression of character. Ernest Gillick's, A.R.A., "The Olive Branch" is elegant but restrained in its grey material, and Alfred F. Hardiman's Byzantine Bronze Lion for Norwich City Offices certainly deserves mention as a monumental, stylized design. W. G. Simmonds's "Old Horse" (bought out of the Chantrey funds) is a well-conceived piece of massive carving. William McMillan's, R.A., "J. M. W. Turner," now in bronze, was noticed in last year's Academy. I cannot forbear from mentioning the fact that the women sculptors have done some of the best work, notably Gertrude Hermes, Marjorie Meggit, Dora Gordine, Hazel Armour and Fania Pocock.

Let us hope that next year's Academy will be ever so much better, or at least infinitely worse, for at present it bores like an all too "good" child which is seen but not heard, because it has nothing to say.

"GEMS OF PAINTING" AT MESSRS. FRANK T. SABIN'S GALLERIES

I have already (in the June number) drawn attention to Messrs. Sabin's exhibition of Old Masters and had promised myself pleasure, and the reader, I hope, some interest in a detailed account of this important show. I find it impossible to make sufficient room for it in this number and must confine myself to the selection of a few pictures only, indicative of the importance of



EARL'S COURT (Aquatint)

By VYVYAN GRINDLEY-FERRIS

Exhibited at the Royal Academy

the rest. I begin with the amazingly good and characteristic "Portrait of a Divine of San Rocco," a painting of remarkable quality, in which respect it can measure itself with the National Gallery portrait to which its texture is akin. Next there is a Louis Le Nain, "Les Chagrins de l'Enfance," light and silvery in tone, indicative of the master's late manner, but particularly satisfactory also in design, which is not always the Le Nains' strongest point. Next comes a, to me, amazing little picture, called by Hofstede de Groot "an authentic and characteristic sketch." It is by Meindert Hobbema. If, however, the sketch is "characteristic" we must not think of the "regulation" Hobbema's. This has a freedom of touch, a richness of colour, and a "nervous" design which one misses in most of his finished pictures. It may be a mere accident, but I could not help thinking that Van Gogh is nearer to him in origins than to the French, among whom Vincent is now welcomed. Next I mention Adrian Ysenbrant's "Nativity." In a wonderful state of preservation, this picture remains in one's memory on account of a rich, deep, glowing red, such as I, at any rate, do not remember to have noticed in any other painting; it is in fact much nearer in effect to stained glass. Finally, I would refer the visitor to a delightful small painting by Rembrandt, the "Dutch Farm with a Woman Dipping Water." The glow of colour, the romantic power in this quite unromantic little subject is almost incredible. It is what one might call Rembrandt *intime*, in contrast to the stately "Portrait of an Old Lady." This portrait has a story which will

amuse those who pin their faith on *signatures*. We learn that the signature was not believed to be genuine when the picture was shown in the Dutch Exhibition at Burlington House. Now, however, the signature is recognized as beyond suspicion. Well, at any rate, the painting always was—which is perhaps more than one can say of some paintings that have been "proved" to be genuine by scientific means.

I have not mentioned such paintings of first-rate importance as Rubens's magnificent group of the Brueghel family; or as Frans Hals's "Gentleman with a Watch," or the Ghirlandaio, the Moro, and the Gainsborough portraits—and the Constables. This will, I trust, induce readers who have the chance to visit this exceptional show of Old Masters which remains open throughout July.

EXHIBITION OF PICTURES AND DRAWINGS BY RICHARD PARKES BONINGTON AND HIS CIRCLE

The Burlington Fine Art Club's exhibition of "Richard Parkes Bonington and his Circle" filled me at first with an enthusiasm that previous knowledge of his work had failed to arouse. Here, if ever, there was a painter who could paint with the ease and what the Germans call "Selbstverständlichkeit" that seems amazing. Like a bird's song it did not, *pace* our poets, stir the soul in its innermost, but the melody and the harmony of Bonington's music, especially in his landscapes—he never really achieved a good figure picture—is captivating, and seemed never more so

ART NEWS AND NOTES

than in this exhibition—from the yellow Turner-esque light in "Les Environs de Quilleboeuf" (lent by Mr. R. W. Reford) to the icy little "Beach at Fécamp" (lent by the Hon. Sir Gervase Beckett, Bt.), Constable and Turner frequently come to one's mind in looking at his landscapes, whilst in his figure compositions he is much more definitely French of the Delacroix faction. Withal, however, his touch has the ease, the brilliance, dare one say also the superficiality, of Lawrence. Still the exhibition, which incidentally remains open throughout July, made one feel that here, at any rate, was an English painter of that natural élan and virtuosity which the Frenchman but not the Englishman demands from a painter. Only, one must not subsequently study Mr. Oppé's—the organizer of this exhibition—learned, in fact all too judicial, preface. For we read with amazement: "The greatest caution is necessary before accepting as Bonington's any work except slight sketches to which his name has not been traditionally attached." And not content with this Mr. Oppé rubs it in again: "Without some idea of this" (his development) "he cannot be distinguished from his predecessors and contemporaries." "Ex ungue leonem" then is apparently not true of Bonington, and it was precisely this *unguis*, this fluent handwriting of his, which I thought I had without special knowledge recognized and admired. His "circle," as here represented at all events, was not, it seemed to me, difficult to distinguish from its centre.

HUNGARIAN GRAPHIC ARTISTS EXHIBITION IN THE VICTORIA AND ALBERT MUSEUM

The Hungarian graphic artists are, we are given to understand, at a disadvantage, because "compared with Western art, Hungarian art is an infant." Perhaps we must not take that too seriously. This nationalistic business of post-War times has blinded us to the fact that Europe has been one for many more centuries than people generally think. One may, perhaps, go further than that and put "the world," at any rate "the old world," in place of Europe, the Hungarians themselves being a vivid reminder of the Middle East in our midst. And the Hungarian graphic artists especially will like to remember that Dürer was himself of Hungarian extraction. Be that as it may, the present exhibition shows clearly that it is not want of skill that distinguishes their work from ours. Nor would it be easily possible to discuss any peculiarly national qualities in their work. To give just a few examples at random: Julius Beron's etching, "Epinay sur Seine" might be English; Julius Komjati owes as much to Rembrandt as to some influences he must have undergone in England; his "Woodcutter" suggests Legros. Stephen Zador's "Watering-place" looks like the kind of "Rembrandt" etching that has been produced in England since the days of Whistler; the late Victor Olgyai's "February," however, has an un-English look, and Imre Nagy's lino-cut, "My Parents," is of the type which came into Central Europe through Edward Munch, just as Abo Novak's "Study of a Head" probably goes back to Karl Stauffer-Bern, although Stanley Anderson has produced rather similar studies in etching, if not in engraving. What broadly seems to distinguish these artists from their English confrères is their preference for crowded figure compositions and for literary, rather than topographical,

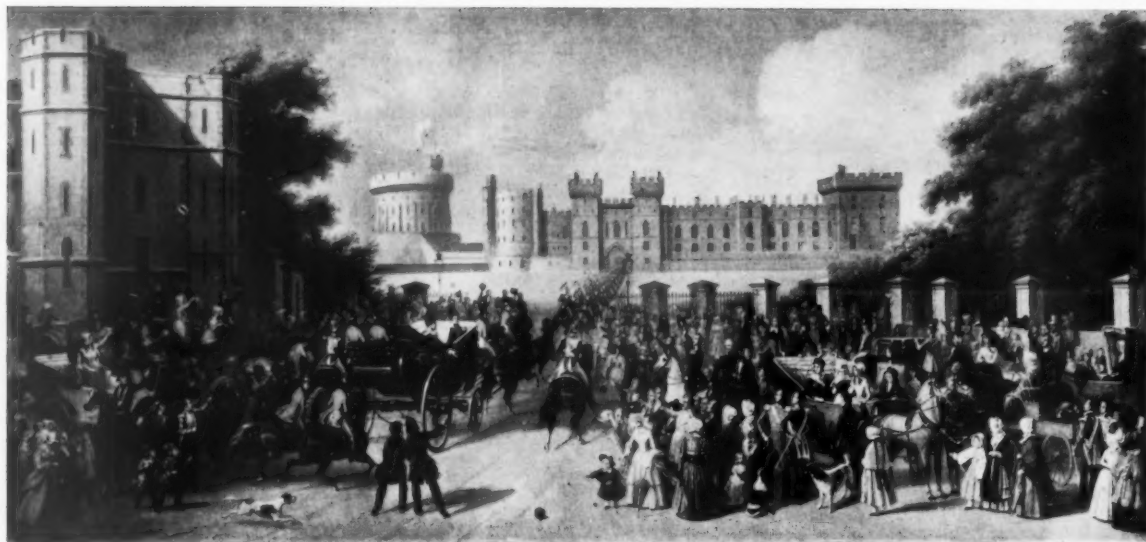
subject matter. Julius Conrad's "Puppet-show" evokes "Petrouchka"; Bela Emanuel's "Ad Astra" is a cosmic vision, Kalman Istokovit's "Apocalypse," Professor Nándor Varga's "The Chaos" are of a similar significance. Elisabeth Weil gives us crowded scenes with subject interest in such things as "The Street of Ill Fame," and "Third Class Passengers." Prints with formal patterns of line and mass, such as Charles Patko's "Cefalu" and "Perugia" or Zoltan Poharnok's "Spring in Tihany," or Endre Vadász's "Fishing Boats" and "A Warm Day" are rarer. The whole show, however, is interesting and well worth a visit.

A LOAN EXHIBITION DEPICTING COUNTRY LIFE AT 39, GROSVENOR SQUARE

It is unfortunate that this Loan Exhibition held in aid of the National Trust will have closed its doors by the time these lines have appeared in print. "Country Life," under whose auspices it was held, deserves the gratitude of all interested in Britain and its own characteristic civilization. One cannot, however, help feeling that this profoundly interesting show should have been staged in Burlington House or elsewhere in a national building as an official, or better still as a national, enterprise. The exhibition was so brimful of interest, and so various, that it would take a book, and not a small one at that, to do it justice. It contained everything



EUROPE By ARNO MALINOWSKI
Royal Copenhagen Porcelain
See page 46



THE ARRIVAL OF KING LOUIS PHILIPPE AT WINDSOR CASTLE, October 10th, 1842

By EDOUARD PINGRET

From the "Victorian Life" Exhibition at the Leicester Galleries (see page 48)

from Pan-pipes and tooth extractors to needlework attributed to Mary Queen of Scots. Particularly interesting, however, were the paintings, partly by reason of their associations, but even more perhaps because the moderns, even the very moderns such as Stanley Spencer, Cedric Morris, Frances Hodgkins showed up very well along with the Old Masters; and amongst the last-named again were many agreeable surprises. We hope to revert to this important subject in a future number.

THOUGH THE ROYAL BRITISH COLONIAL SOCIETY OF Artists' Exhibition closed its doors at the end of May I must not let it go quite without mention. It was arranged in sections: Canada, Australia, South Africa, New Zealand and India. What one could not help noticing was the fact that only India (as one would expect) and Canada (as one would hardly expect) showed national characteristics. The Indian character is too well known to need explanation; but Canada's artists seemed almost without exception distinguished by broad and firm handling of pigment. I had noticed this technique before, and it seemed then somehow to have something to do with Russia, and recalled somehow the work of Roerich, the Russian stage designer. The other Colonies, Dominions rather, seemed more or less European in a nondescript sense. Amongst the Canadians, I would like to mention Alfred Casson, Marc Foster, Isabel McLaughlin, James W. G. Macdonald, André Bieler, Douglas Pepper, Yvonne Housser, Alexander Young Jackson, Arthur Lorimer, Lawrence Panton and B. Coghill Haworth. Amongst the Australians, Sydney Ure Smith and the veterans Thea Procter, Lionel Lindsay, the late George Lambert, of course; but also Archibald Colquhoun, John Rowell, Robert Johnson, Roger James and Norman Carter. Norman Lindsay is, I am sorry to say, "not my horse."

Amongst the South Africans is, I know not why, counted our John and Grace Wheatley. More truly "Africanish" seem to me to be Hugo Naude and Anton van Wouw; other names worth singling out, in my opinion, are Barrington Craig and I. Mitford Barberton. New Zealand yields Charles F. Goldie, well known through the Royal Academy exhibitions; Kathleen Salmon; and Linley Richardson. Foremost amongst the Indians are Nanda Lal Bose, D. P. Roy Choudhury, V. S. Adurkar, Lala Ishwari Prashad, Bireswar Sen and Asil Kumar Haldar.

MR. JOHN SPARKS FOLLOWS ONE IMPORTANT SHOW OF Chinese Art with another. The present one embraces the Chinese porcelain of the Paul Baerwald Collection. There are nearly two hundred items from Sung to Ch'ien Lung, roughly a period, one is apt to forget, of more than eight hundred years—yet appreciation of these beautiful things depends only on one's eyes and not upon archaeological or historical erudition. With just a few lines available I can only pick out a few things which seemed to me especially delectable. There is amongst the early porcelain a small fine bulb bowl in (outside) plum-coloured glaze and (inside) lavender glaze of Chun ware, and a pair of large porcelain bowls in crackled celadon green glaze, also of the Sung Dynasty, but of special interest because they were found at Rhages, in Persia. Amongst the blue and white Ming I noticed especially a large ovoid porcelain jar and cover (48), K'ang Hsi period. Amongst the monochrome porcelain an extremely fine egg-shell vase, amphora shaped, with a supremely rich ruby glaze, Yung Ch'eng period, and a composite vase in pale celadon green, consisting of five vases surrounding a slightly larger one, all pear shaped, Ch'ien Lung period (97). Nos. 107, 115, 120 and 187 in the illustrated catalogue are also particularly worth mentioning.

ART NEWS AND NOTES

ART TREASURES OF THE WEST COUNTRY AT THE ROYAL WEST OF ENGLAND ACADEMY, BRISTOL

PICTURES

The charm of this exhibition was pronounced. The galleries in which it took place were rooms, rather, with the feeling of privacy and intimacy not usually characteristic of art exhibitions. One room (IV), it is true, harboured foreign pictures, early Italian and Flemish, most notable amongst them perhaps the "Flight into Egypt," by Herri met de Bles, lent by Captain E. G. Spencer-Churchill; the two Clouet portraits, lent by John Granville Morrison, Esq.; and the "Madonna of Humility," by Bernardo Daddi, lent by the Lord Methuen. Even these things, "museumy" as they are, gave one nevertheless here the feeling of a private collector's acquisitions, as indeed they were. Two other rooms, however (I and II), made one feel at home or, perhaps, rather a privileged guest in an "old family's" house. Had illustration been possible one would have liked to refer at length to the good things here. As it is I must confine myself to the mention of a few outstanding contributions. There was an excellent Govaert Flinck, "Girl with a Spool," lent by Sir Hubert Medlicott, and a fine William Dobson, "Sir Charles Lucas," lent by the Lord Methuen—both these lenders have been especially generous with their loans. A little-known Englishman's, William Sheppard's, portrait of Thomas Killigrew, the dramatist, surpassed Van Dyck in the characterization of this astonishing person. It was lent by Christopher G. W. Blathwayt, Esq. There were two admirable Gainsboroughs—

"M. Paul Methuen, M.P.," lent by Lord Methuen, and above all the "Village Boy," a spontaneous sketch of his colour grinder, lent by Captain J. G. Newton. Astonishing in its "texture" and firm modelling was Allan Ramsay's sombre "Self-portrait," lent by Dr. T. Loveday, and equally surprising William Hogarth's "Jane Medlicott," lent by Sir Hubert Medlicott. This picture of a little girl looked as fresh and high in tone as if it had come out of XXth-century Paris. There is no room for more here, except to express the regret that death duties are gradually robbing the country of its grand old houses and the houses of their fine collections—a thought which after a visit to this exhibition remained uppermost in one's mind. F.

FURNITURE

The exhibition held in May and June at the Royal West of England Galleries, Bristol, was evidence of the wealth of works of fine and applied art in the wide radius of the West. In the oak furniture exhibited there was nothing to match the West Country exuberance to be seen in the interior of the Red Lodge in Bristol, and at an earlier date in the richly carved Devonshire pulpits and screens.

The finest examples of furniture from West Country houses which were exhibited, were, without exception, London-made pieces, ordered by the Blathwayt family of Dyrham in the late XVIIth and early XVIIIth centuries, and by Mr. Methuen, of Corsham, in the middle years of the XVIIIth century; not differing in general character from the furniture which would be found at similar houses in other parts of England. Furniture of this standard (as Mr. Brackett points out) was designed and made in



MARQUETRIED COMMODE

By JOHN COBB

From the Art Treasures of the West Country Exhibition, Bristol (see page 46)

the workshops of the fashionable London cabinet-makers and chair-makers.

The two Charles II walnut armchairs from Dyrham are part of a set covered with panelled upholstery in crimson and yellow velvet, at a time when the state bed (now in the Lady Lever Museum), also hung with panelled velvet, was made in anticipation of a visit from Queen Anne to Mr. Blathwayt. A fine walnut chair, also from Dyrham, with its back and seat covered in red velvet, dates from the reign of William and Mary. An attractive example of marquetry furniture of this reign is the small desk on a stand, from Mr. Roger Ford's collection, where the tapered feet and the entire surface of the desk are overlaid with "mosaic" marquetry.

There is a tradition that Thomas Chippendale worked for Paul Methuen, of Corsham, and furniture similar to types figured in the "Director" exists, such as the damask-covered set in the stateroom, made about 1765. The mahogany table with a porphyry top resembles designs for sideboard tables in the "Director" (1754). A recently-discovered invoice assigns the marquetry commode and its flanking vase-stands to John Cobb, the royal cabinet-maker and upholsterer of St. Martin's Lane (illustrated on p. 45). The commode is inlaid on the cupboard doors with a vase of flowers in coloured woods on a hawthorn ground, and the whole is surrounded by a key-pattern border filled in with honeysuckles and rosettes. The two sides of the commode centre in a medallion inlaid with the arms of Methuen and Cobb, and the front angles are finished with ormolu mounts. The two vase-stands of elongated baluster form are also inlaid with oval medallions of flowers, and support a white marble vase mounted on ormolu, bought in 1774 from Thomas Harrache. A mahogany table (one of a pair) from Coleshill is a restrained example of the Chinese taste of the Director period.

Among later furniture is a pair of chairs from a large set at Forde Abbey which corresponds in every detail with a design in George Smith's "Household Furniture" (1808). The woodwork is bronzed and gilt, and the top-rail centres in a Medusa mask. There was also on view an interesting display of ecclesiastical silver, and among the finest pieces were to be noted the XIIIth century chalice from Ashprington (the earliest piece of church plate in the exhibition), and the chalice and paten from Nettlecombe (bearing the London date letter from 1439 or 1459). The late XVth century mazer bowl from Fairford which for a long period served as an alms bowl, and the bleeding bowl from Norton Bavant are instances of secular plate serving ecclesiastical purposes. J.

EXHIBITION OF OLD ENGLISH FURNITURE,
NEEDLEWORK, SILVER, OLD CHINESE, SEVRES
AND ENGLISH PORCELAINS AND OBJECTS OF ART
AT MESSRS. MALLETT & SON, 40, NEW BOND
STREET

Exhibitions such as these would require, if these notes are to convey anything of the quality of the exhibits, pages of illustrations and explanatory text—an obvious impossibility. I can only here, therefore, mention a few things which particularly attracted me. There is, for instance, a large mahogany George II tripod table, *circa* 1755, with carved cabriole legs, the top made of a single cross section of the tree. Next a really magnificently carved George I stuffed back armchair, *circa* 1720,

the arms terminating in eagles' heads, the feet in balls and eagles' claws. There is further a William III walnut bureau with top, *circa* 1700. Here the fine veneer and mellowed colour of the beautiful woods is a chief attraction. In a Sheraton writing cabinet of *circa* 1790 one must admire in addition to the fine colour of pale mahogany the small blue and white Wedgwood plaques, which can really be accepted as an integral part of the whole design. The small (1 ft. 9 in. by 2 ft. 5 in.) oval walnut mirror of *circa* 1670, which is here illustrated, is remarkable on account of the refinement with which the pierced frame is carved with trellis, birds and foliated scrolls. There is no space to mention the silver, china and other *objets d'art*, but for the benefit of lovers of things with historical associations I mention a cap, tunic and shoes said to have been worn by Charles II when, as Prince of Wales, in 1645, he went to the West to take command of the Royalist forces.



FINELY CARVED OVAL WALNUT MIRROR

Circa 1670. Width, 1 ft. 9 in. Height, 2 ft.

Exhibited by Messrs. Mallett & Son

THE ILLUSTRATION ON P. 43 SERVES TO DRAW ATTENTION to some of the ROYAL COPENHAGEN PORCELAIN Factory's new productions. It is one of a group of five statuettes in "blanc de dime" created by their special artist, Arno Malinowski, and symbolizing "The Five Continents." Malinowski's "The Bride" will be remembered by collectors of this special make of china. Another experiment in glazes is the stoneware called by its inventor, H. Madslund, "Solfatara." This glaze ranges from vivid yellow to black, and its name is derived from its texture, which reminded the artist of the sulphur and lava formations in the crater of an extinct volcano.

SHORTER NOTICES



SHERATON CHINA CABINET. 1795
(See below)

EXHIBITION OF ENGLISH FURNITURE AND
WORKS OF ART AT MESSRS. H. BLAIRMAN AND
SONS, 28, NEW BOND STREET

This exhibition is likely to attract the lovers of Chippendale, Hepplewhite and their period. Specially interesting, amongst many others, is a "Sheraton china cabinet," veneered with sacquebu and East Indian satinwood (*circa* 1795), which had apparently once contained a musical box, and still contains a clock bearing on the dial the name, "Weeks's Museum, Tichborne Street." Another important piece is an XVIIIth-century American sofa by Duncan Phyfe, New York, *circa* 1800. Amongst the works of art two pieces from the late Lord Rothschild's Collection may perhaps be selected for special mention, namely, a fine and rare silver-gilt cup and cover, 14½ in. high, made in Siebenbürgen in the XVIIth century, and a tall ivory standing cup, carved with infant bacchanals of XVIIIth century German origin. The cup has silver chased gilt mounts bearing London hall-marks 1808-9, and probably by John Robins.

FI

WHEN I SAY THAT THE CATALOGUES, MOST OF THEM pamphlets of only a few pages, collected by me during four weeks alone weighed in the aggregate nearly 6 lb., I will be forgiven for having to confine myself to very brief notes dealing with only a small selection of this, one would say unbelievable, number of June exhibitions.

IN MY NOTICE OF THE ROYAL ACADEMY EXHIBITION I had stressed the importance of mind. We had a show in which this quality was uppermost: DAVID LOW'S EXHIBITION OF CARTOONS AT THE LONDON GALLERY. Low, familiar to thousands if not millions through his cartoons, here gave us a good bit of his mind, quantitatively there was enough material for several shows. Low uses his art to such good purpose that those who dislike his mind will hate his art. I am, however, not one of them. On the contrary.

HERE IS A LIST OF EXHIBITIONS WHICH TOOK PLACE during June and are specially worth recording. There was first of all a first-rate CEZANNE EXHIBITION at MESSRS. REID AND LEFEVRE'S, particularly interesting on account of some early paintings, a Chardinesque "Coin de l'atelier" of 1866, a low-toned mellow "Le Moulin à l'huile" of 1870-71, and "Le Mur Blanc," Courbet-like with fat impasto, of 1871-72, contrasting strongly with his last "quality" disregarding "L'Eglise de Village" of 1900-04.

"LA GRANDE EPOQUE DE SISLEY" — A COLLECTION of paintings of this Gallicized Englishman's, exhibited at MESSRS. TOOTH'S GALLERIES, made one realize this artist's great, if not supreme, achievement. Seeing more than twenty of his paintings together, like this, one learnt to appreciate him, not only as "one of the impressionists," but as an artist with an individual colour orchestration.

THE RENOIR SHOW AT MESSRS. ROSENBERG & HELFTS was likewise important, because it made one appreciate his different periods of experiment, and to note his failures as well as his triumphs.

THE MAURICE DE VLAMINCK EXHIBITION AT MESSRS. WILDENSTEIN'S proved to be enormously stimulating. Fuseli used to say that he hated nature because "she always put him out." Vlaminck seems to paint in a temper, as if he were "larning her" for trying to take such liberties with him. There are no half measures; never was Chinese white made to work harder; and Vlaminck's rhythm suggests that he is trying to invest the static calm of nature with his dynamic energy.

MARIETTE LYDIS'S EXHIBITION OF PAINTINGS, DRAWINGS AND PRINTS at MESSRS. COLNAGHI'S gallery, display a very different temperament. She is above all, it seems, interested in neurasthenic "subjects"—girls, young women, and children, sane as well as insane—which she paints well with an effect of high finish. Her figures, even her flower paintings, are enveloped in a tenseness of ambient atmosphere peculiarly her own.

WITH THE "WATER-COLOURS, ETC.," BY S. R. BADMIN, A.R.W.S., at the FINE ART SOCIETY, we return once more to calm nature. Badmin has a way of depicting man in nature, or rather, the homely landscape with inimitable sympathy and love for his fellow creatures. At the risk of being considered old-fashioned, I confess

that this young artist's work seems to me more attractive more companionable, and therefore more desirable, than that of almost any of his generation.

THE BRYGOS GALLERY, OF 73, NEW BOND STREET, HAS once more put up an exhibition of modern kiln-fired work that deserves praise. The artists represented are two Russians, Moisey Kogan and Soudbinine. Kogan's are sensitive figurines reminiscent of Tanagra, whilst Soudbinine's pottery is remarkable not only on account of the glazes, but also of the form, which is often carved and not thrown on the wheel.

WE HAVE LEARNT TO ESTEEM IN JEAN DE BOTTON, WHO had an exhibition at the LEGER GALLERY, a gifted young Frenchman who, if he wished, could be a good painter, and no doubt would be if good painting were the fashion. It is not, and so "The Crowning in Westminster Abbey," which gives its title to this exhibition, is a design of Raoul Dufy-like flippancy but without Dufy's calligraphic rhythm. The "Portrait of Mademoiselle Valencourt" and of "Countess Genevieve de Jessé," and the "Still Life," are proofs of his qualities as a painter; the "Départ pour la Chasse" of his amusing mind; and this version of "The Circus"—another larger one was previously to be seen here—suggests his powers as a decorator.

THOUGH NOT YET OPEN AT THE TIME OF WRITING, the "EXHIBITION OF PICTURES OF VICTORIAN LIFE," held in commemoration of the accession of Queen Victoria, at the Leicester Galleries, for the benefit of the National Art Collections fund, promises to be an event of outstanding interest, more particularly because of the number of considerable but nevertheless almost forgotten painters represented. The illustration (on page 44) forms part of this exhibition. It shows "The Arrival of King Louis Philippe at Windsor Castle, October 10th, 1842," and was painted by Edouard Pingret, who was attached to the French king's suite, and left several once popular records of this event.

A SHEER DELIGHT WAS THE EXHIBITION OF WATER-COLOURS OF THE FRENCH ROMANTIC SCHOOL, at the Walker Galleries. Gavarni and Daumier, well represented, are familiar enough; so is Delacroix, Géricault and Constantin Guys, all well represented. If not in the same street, Charles Edouard de Beaumont, Eugène Louis Lami, Henri Monnier and Madame Arrais Toudouze are all artists of peculiarly French grace and elegance whose acquaintance one was glad to make.

The Art Activities in the provinces have been particularly lively during June. BRISTOL has held an excellent EXHIBITION OF ART TREASURES OF THE WEST COUNTRY, of which notices appear in this number. The HEREFORD Art Gallery devoted its space to an EXHIBITION OF THE WORKS OF JOHN SCARLETT DAVIS, a native of Leominster, Herefordshire; an EXHIBITION OF OLD MASTERS selected by Mr. Isherwood Kay, Keeper of the National Gallery, was held at THE TOWN HOUSE, CANTERBURY, an EXHIBITION OF EARLY XIXTH CENTURY PAINTINGS AND DRAWINGS took place at the GUILDHALL, GLOUCESTER, and the energetic Director of the SUNDERLAND PUBLIC ART GALLERY gave the LONDON GROUP house-room for their paintings and sculpture, which had formed part of their 1937 Exhibition.

OUR COLOUR PLATES

TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN I.

Painting on vellum from a design by Albrecht Dürer, from the original in the Victoria and Albert Museum. See article "Joyous Entries."

GILLES AND HIS FAMILY. BY WATTEAU, FROM THE ORIGINAL IN THE WALLACE COLLECTION

Panel 10 $\frac{3}{8}$ in. by 7 $\frac{1}{2}$ in. This is a portrait of Watteau's friend, the art-dealer Sirois, and his wife and family, dressed in the costumes of the Italian Comedy. Sirois gave Watteau his first commission, the "Départ de Troupe," which he painted in 1709, the year in which Watteau returned to Valenciennes, having failed to win the *Prix de Rome*. Drawings in sanguine for the two women in the picture reproduced here are in the British Museum.

T. C.

THE JUDGMENT OF PARIS

Panel 16 in. by 19 $\frac{1}{2}$ in. Florentine, circa 1450. From the picture lent to the National Gallery by Sir William Burrell.

This small cassone piece, which Sir William Burrell has generously lent with several other pictures to the National Gallery, deserves to be popular with the public. The label attributing it to the workshop of Domenico Veneziano is too precise; when in the Benson Collection it was described as "Florentine of about 1450, by some contemporary of Pesellino as yet unidentified." This name of Pesellino—who did not, of course, himself paint it—brings up accurately enough before the mind the picture's simple narrative charm; and its unfortunately somewhat damaged condition does little to impair its attractiveness.

THE SERIAL NUMBERS OF THE "NATIONAL TREASURE HOUSES" articles in the last issue should, of course, read I, II and III. Last-minute changes in the contents made it impossible to effect the necessary corrections in time.

To the Editor of "Apollo."

SIR,—In order to avoid the admission that upholstered chairs were made previous to "the very end of Elizabeth's reign," Mr. Cescinsky now writes the following:

"Why I stated that upholstery, in the modern definition of the term, was a late innovation, was that all the XVIIth-century oak chairs have solid seats. It is not until the Restoration that one finds the framed seat, caned at first, and then upholstered later."

By "upholstery in the modern definition of the term" is meant "webbing across of an open frame and then padding and covering with fabric or leather." It follows from this that "a squab cushion on a solid oak seat is not 'upholstery' in the modern sense of the term," and, as in Mr. Cescinsky's opinion this description applies to all the chairs I cited in my previous letter, they cannot therefore be considered as upholstered chairs.

Further, Mr. Cescinsky in order to bring "girthwebb" into line with his theory of solid seats, now ingeniously states that "Girth-webs—as the name implies—were used outside the fabric to hold the stuffing in place, and on occasion to attach the squab to the chair seat."

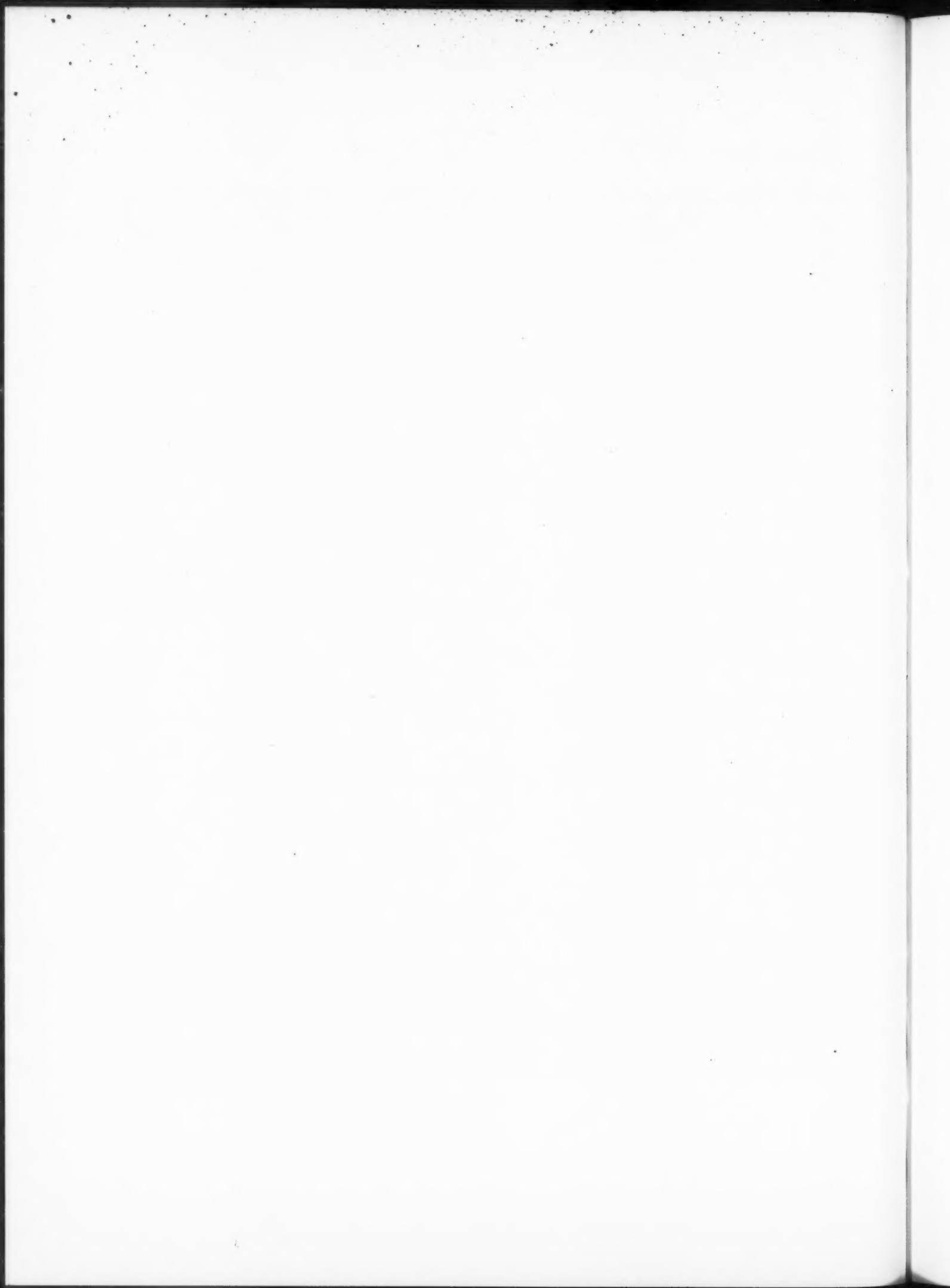
To prove that Mr. Cescinsky is wrong in his contention that all chair seats up to the time of the Restoration were of solid wood, that the open frame upholstered seat supported on webbing was unknown previous to 1660, and that "girthwebb" is not the "same as upholsterer's webbing" I have only to cite the following items taken from XVIth and early XVIIth century accounts:

"One Cowche of curled ashe painted lute color and varnished, bottomed wth girthwebb. . . ." (From a warrant for payment, 1581. Brit. Mus. Add. 5751 B.)



THE JUDGMENT OF PARIS. Panel 16 in. by 19½ in. Florentine, circa 1450

From the picture lent to the National Gallery by Sir William Burrell



ART NEWS AND NOTES

"More for Girthwebb and tackes to bottom and make upp the same Chayres and Stooles. xxxs."—(From an account of Anthony Lacenbury and John Baker, upholsterers to the Crown, 1617-18. Public Record Office, E. 101. 434. 9.)

"ffor girth webb and Tacks to bottom the seates of the same Chayres and Bedd xs."—(Account of Anthony Lasenby and John Barber, 1619-20. Public Record Office, E. 101. 434. 14.)

These quotations are proof that "girth webb" was the same as upholsterer's webbing, its function being to support the upholstery over an open frame. On this evidence I contend that the four chairs with "girthwebb for the Seates" cited in my previous letter had upholstered webbed seats on open frames and not squabs on solid wooden seats; therefore the upholstered framed seat, bottomed with webbing was known during the XVIth century, and not, as Mr. Cescinsky erroneously states, unknown until the Restoration.

As further evidence of the employment of the open-framed seat in the XVIth century, the X chair in Winchester Cathedral, which was used by Queen Mary on the occasion of her marriage in 1554 to Phillip IV of Spain, can be cited. This chair has an open seat, across which is stretched webbing, which supports the detachable squab cushion. *As the chair is made to fold no other form of seat would have been possible.* Perhaps Mr. Cescinsky will take the trouble, as I did, to visit Winchester Cathedral and inspect the construction and material of the seat of this historic chair before he makes any further incorrect and misleading statements concerning girthwebb and the first employment of the open-framed upholstered seat in English chairs.

I do not follow Mr. Cescinsky's remark that upholsterers did not make chairs (chairs constantly figure in upholsterers' bill in the Royal Wardrobe Accounts), and that a chair frame stripped of its upholstery still remains a chair. Surely when one talks of a chair, one means a complete chair, and not a chair frame with a hole for the seat. The seat of a chair cannot be called an "incidental addition," as without it the chair cannot function. Since an upholstered chair was, as I originally stated, the joint product of the upholsterer and the joiner, it is mere subterfuge to claim that the upholsterer did not make chairs because the frames were supplied to him.

Mr. Cescinsky's statement that the upholstered furniture at Knole Park is "tow filled" is incorrect. I visited Knole several weeks ago and made a careful examination of the upholstered chairs and couches. Every squab and cushion I examined was filled with feathers as the quills of the feathers could be felt through the covering.

Mr. Cescinsky first of all states that tow was "the progenitor of the later horsehair," and when I produce evidence of the employment of horsehair at a date even earlier than the date he assigns to tow, he replies that it is "curled" horsehair that he means "and the knowledge of that art is late." The following, I think, is proof of the contrary:

"For curled haire to fill the Chaire backs. xs."—(An item from an account of John Casbert, 1660-61, upholsterer to the Crown.)

The squab cushion of Queen Mary's chair at Winchester Cathedral is filled with curled horsehair. Through nearly 400 years of wear the blue velvet and canvas covering has worn away, disclosing the horsehair stuffing. This chair dates the employment of curled horsehair as far back as 1554, and therefore the statement that the use of this material is "a late art" is highly misleading.

Yours faithfully,
R. W. SYMONDS.

To the Editor of *Apollo*.

SIR,—I have before me Mr. Symonds's letter dated May 3rd in reply to mine in the April issue of *Apollo*.

At the outset I must emphatically object to Mr. Symonds's habit of garbling my statements. I did not say that "the open-frame upholstered seat supported on webbing was unknown previous to 1660." What I did say, in paragraph 4 of my letter to which he refers, was that upholstery began in English chairs at the end of the XVIth century, and did not become general until the close of the XVIIth century. This is a very different thing.

Mr. Symonds mentions the X-chair in Winchester Cathedral, which he suggests I should see. I have done so, and was asked to furnish a report on this chair to the cathedral architect. I had it out of its case, and was able to handle it and examine it carefully everywhere. Mr. Symonds's statements regarding this

chair were (1) that it dates from the marriage of Mary Tudor to Philip of Spain in 1554, and is therefore an example of the chair-work of that period, and (2) (here I quote from Mr. Symonds's own letter) "As further evidence of the employment of the open-framed seat in the XVIth century, the X-chair in Winchester Cathedral . . ." Now there is not the slightest documentary evidence which relates this chair to Mary Tudor at all, and it is more than doubtful if it can be assigned to any earlier date than James I. Further, it is not an example of the employment of the open-frame seat, and here, I think, Mr. Symonds's statement is wholly inexcusable. The chair is in a glass case in the Gardiner Chantry Chapel, and, being placed on a platform, can be seen from all angles. There is no open frame anywhere. I presume I must explain to Mr. Symonds that I understand a frame to consist of four sides, not two. There are two side rails to the chair, across which is tacked some absolutely modern, machine-made, grey, upholsterer's webs without any cross-webbing or interlacing, and there is no sign on these cross-rails of any previous webbing. Therefore, if there is no connection between this chair and Mary Tudor, and if it possesses no webbed open frame, what becomes of the whole of Mr. Symonds's contentions? The squab cushion (which, by the way, is loose, and is held in place by check blocks at each side), is certainly not original, so the evidence of the hair stuffing does not carry us very far.

If Mr. Symonds is prepared to accept all these clerical legends, he can prove anything. There is, for example, the "Lion Mahogany" table of about 1730, in Rye Church, in Kent, where legend has it that this table was taken out of one of the Armada ships. On similar evidence—or the lack of it—which ascribes the Winchester X-chair to Mary Tudor, Armada ships were furnished with "Lion Mahogany" tables.

I do not propose to waste time by following Mr. Symonds in his gallant struggle through early documents which he does not appear to understand himself. If he cannot follow my remark that upholsterers did not make chairs, and that a chair frame stripped of its upholstery still remains a chair, then I am sorry. I really cannot afford to waste any more time with an expert who cannot follow obvious statements such as this. He says: "Surely when one talks of a chair, one means a complete chair, and not a chair frame with a hole for the seat." Well, if I take away the squab seat from the Winchester chair (it can be lifted off, as it is nowhere secured), may I ask Mr. Symonds if this X-chair ceases to be a chair at all, and if so, what is it?

As Mr. Symonds has referred me to Winchester for an example, with very little success I am afraid, may I suggest that he make a pilgrimage to Cheshire to the Mainwaring Chapel at Higher Peover Church and inspect Dorothy Mainwaring's chair there. Originally Dorothy Corbet, she married Sir Richard Mainwaring, of Lightfield, Shropshire, in 1545. While this chair may have been made up of old fragments (it certainly has that appearance), there is no doubt that it began life as a chair shortly after 1545, and is, therefore, contemporary with Mary Tudor. This is an important chair, built up in the box fashion of that date. I gave examples of this in mutilated form in my article. Why is it that an important chair of this period did not have a webbed and upholstered seat? This chair has a seat of wooden boards and a thin squab cushion placed on top. Why? I leave that to be puzzled out by Mr. Symonds.

Now regarding the upholstered furniture at Knole, some forty-two years ago, when I was a draughtsman in the defunct firm of Morant, of New Bond Street, some of this furniture came in for adjustment, as the seats had sagged. I cannot remember whether it all came in, but the famous Knole settee certainly was there. I can remember the upholsterer, who had the work in hand, calling my attention to the stuffing, which he described as being "of chewed string." I cannot remember exactly what Morants did with this furniture, or how they finished their stuffing. Mr. Symonds may be correct that they top-stuffed with feathers, but I doubt it. I could understand down, but if, as Mr. Symonds says, he could feel the quills of the feathers through the covering, I can only say that these quills would long ago have worked out through the fabric. Morants were the finest upholsterers of their day, and I have yet to find anyone worthy of the name, who would use feathers for top-stuffing, with quills so pronounced that they could be felt through the fabric. Again, I must request Mr. Symonds to put himself into communication with a practical upholsterer.

Yours truly,
HERBERT CESCINSKY.

(This correspondence must, I am afraid, now cease.—ED.)

ANNUAL MEETING AND BANQUET OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The twentieth annual general meeting was held on Wednesday, May 19th, 1937, at Willis's Rooms, King Street, St. James's, S.W. 1 (by kind permission of Messrs. Robinson, Fisher & Harding). Mr. Lionel Levi, the President, was in the chair.

The report of the Council, accounts for the year and the auditors' report were adopted, Mr. Levi was elected President for a second year, and J. Bernard Perret, Randolph Brett and Alex. G. Lewis (Vice-Presidents), Leonard Knight (Treasurer), and the following: Fred. E. Anderson, H. M. Lee, Jnr., G. W. March, Frank Sursey, Philip Blairman, Cosman C. Citron, Richard M. Norton, Peter Sparks, Victor A. Watson and S. W. Wolsey, Members of the Council.

Referring to the retirement of the Hon. Secretary, Mr. T. Livingstone Bailey, and paying a tribute to his work for the Association during the nineteen years of his service, the Chairman was pleased to announce that Mr. Bailey's services were being retained in another capacity. He had consented to accept the post of Honorary Almoner to the Benevolent Fund. The Council had appointed Mr. G. E. Mann Dyson, the present Assistant Secretary, as Secretary.

The sixteenth annual banquet, the President, Mr. Lionel Levi presiding, was held at Grosvenor House, on May 20th, 1937, the attendance being a record.

Mr. J. Bernard Perret, in proposing the toast of the guests, said: "Our guest of honour is Sir Edwin Lutyens, and his achievements are so well known that it is almost presumptuous on my part to allude to them and it is certainly impossible to do so adequately in the few words to which I must confine myself. I feel, however, that I must make one or two particular references. I am sure that few will be found to disagree with me when I say that the mind of the nation in regard to its War dead could not be more aptly expressed than in the simple dignity of the Cenotaph in Whitehall.

"Our museums and our art galleries throughout the country are veritable store-houses of things of beauty, and on the shoulders of their trustees and curators rests the heavy responsibility of seeing that they remain in their beauty of age for ever—not that their work begins or ends there. Most of them have a knowledge of the treasures in their keeping which is encyclopædic and which is freely available to members of the public at all times. We are glad to have with us to-night several men who are truly representative: Mr. Kenneth M. Clark, a Director of the National Gallery, Sir Eric Maclagan, Director and Secretary of the Victoria and Albert Museum, and last but not least, Sir Robert Witt. I am sure it is unnecessary for me to remind you that besides being a trustee of the Tate Gallery Sir Robert is the Chairman of the National Art Collections Fund which does such noble work in securing for the nation many masterpieces which would otherwise have passed for ever beyond our ken."

Sir Edwin Lutyens, in replying, said: "I am honoured in being asked to respond to the toast of your guests. In years I am rapidly becoming an antiquarian, so I hope you will deal fairly with me. This great feast, no doubt, is intended for our entertainment. But speaking

for myself, I can see no entertainment in speaking, nor for you or your guests who have to listen to me. Speech-making surely belongs to some ancient custom that was brought to our country by the persecution-loving Romans, whose pleasure lay in the arenas of torture. Nevertheless, even suffering as I am, I am glad of the opportunity to acknowledge the great pleasure and instruction I have received from my many antiquarian friends. Their galleries are ever free and open, and, what is of still greater value, in them it is possible and permissible to touch and handle their possessions without hindrance. Imagine the charm it would add to our great museums if it was permitted to touch the objects we covet, and by feeling them, absorb the wisdom they contain; knowing, too, that should some ship of fortune beach upon our shore, it might be possible to possess them. Imagine the distress of a horse lover deprived of the luxury of running his hand down the fetlock of a filly he admired.

"I remember in a country town an old lady who kept a curiosity shop. She would have liked her shop to be called an emporium, and, surely, it had some Chinese influence too, in that many who knew it said her wares were mostly junk. I was taken there, and on being presented, the old lady was most anxious to recommend to me her son, as a carver. Noticing a somewhat remarkable bureau-cum-sideboard article of furniture, very much over-carved, I asked her if her son had carved it. She overflowed with pride and said, 'Yes, all of it.' 'And the date,' I asked (which happened to be 1612), 'Yes, every bit of it.' The dear old thing forgot her illegitimate business for pride in her legitimate son."

Mr. Kenneth M. Clark, in proposing "The British Antique Dealers' Association," said: "However little I deserve that honour I have one qualification, and that is that I cannot believe anyone in this gathering enters the galleries of antique dealers more than I do. A famous dramatic critic once told me that every time he went to the theatre he experienced the same thrill that he felt when he went to his first pantomime. He said that when the curtain went up and he smelt the curious, stale, cold smell of lathe and plaster come drifting over the footlights he felt that thrilled that anything might happen. Well, I feel the same about entering the galleries of an antique dealer. Every time I go in and smell that subtle aroma of boot polish or furniture polish and cigar smoke I experience the same thrill and I suppose it is the thrill of discovery. One never knows.

"There are also one or two more serious things I should like to say, if anything is more serious than pleasure. I should like to speak about the great services which the art dealers of this country render to the community as a whole, because I do not think that people in general sufficiently realize and appreciate them. One of these services is helping to form great collections. In these days, with very few exceptions, only rich men can form great collections. Now rich men have spent their lives in making money, not in learning about works of art; and so when they come to spend their money on works of art they need guidance, they need advice, and for this they look almost

ANNUAL MEETING AND BANQUET OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

inevitably to the art dealer. I think I can say that in almost every instance they receive that guidance and advice so that many of the great collections, not only private collections but collections which have since passed into the possession of the public, have been formed by the taste and the intelligence and the integrity of individual dealers."

The President, in replying, said: "I wish to say that I owe great thanks to all the members of my Council, the Executive and the Past Presidents of this Association during the last year. Throughout the year whenever I have had any difficulties I have found them willing and anxious to help me with advice and counsel, and without that help I can assure you it would be impossible to carry on the work of this Association. The objects of the Association are several, but the first and foremost is to instil confidence in the public, that they should know that our objects are to give them a fair and straight deal, and that is the first rule of the members of this Association."

"Now, ladies and gentlemen, the next matter I would like to mention is the retirement of our Honorary Secretary, Mr. T. Livingstone Baily. As most of you know, Mr. Livingstone Baily has been our Secretary since the inauguration of this Association and for nineteen years he has devoted his time and all his efforts to the success of this Association, and I venture to say that without his help we would not be here to-night. I am pleased to say that although Mr. Baily is retiring he is not altogether severing his connection with us. Mr. Baily has accepted the office of Honorary Almoner to our Benevolent Fund, and I feel sure that in that office he will be happy and carry it out with great efficiency."

"I thank you very much, ladies and gentlemen, for your attention and I do hope that you will remain here and enjoy an evening of dancing and music."

"Before we retire I should like to present to Mr. Frank Partridge the 'Frank Partridge' Golf Cup."

(Note.—The replica of the "Frank Partridge" Cup was presented to Mr. Partridge for 1935-36. By reason of the dreadfully wet spring, the competition for 1936-37 was not completed by May 20th, so Mr. Partridge has been entrusted with the safe keeping of the cup until the competition is completed).

Mr. Frank Partridge, in acknowledging the presentation, said: "I thank you very heartily for your splendid response to my piece of good fortune."

A dance followed broken by a cabaret provided by the kindness of the President, Mr. Lionel Levi.

The following members and their friends attended: Mr. and Mrs. F. J. Abbott, Mr. Norman Adams, Mr. and Mrs. John Agelasto, Mr. J. Andrade, Mr. C. F. Armstrong, Mrs. G. C. Armstrong, Mr. H. H. Armstrong, Miss Marjorie Livingstone Baily, Mr. and Mrs. T. Livingstone Baily, Mr. and Mrs. T. W. Bagshawe, Mr. Baron Ash, Mr. C. Bateman, Mr. R. Gowan Beloe, Mr. Edward H. Benjamin, Miss E. Berg, Mr. Betterton, Mr. and Mrs. David Black, Mr. and Mrs. Philip Blairman, Mr. and Mrs. Bliss, Mr. and Mrs. J. M. Botibol, Miss Betty Bradfield, Mr. and Mrs. Branch, Miss D. Brook, Miss Brown, Miss Browne, Mr. Sydney B. Burney, Mr. and Mrs. Burton, Miss Caine, Mr. C. R. Cammell, Mr. and Mrs. C. Carr, Mr. A. C. R. Carter, Mr. and Mrs. E. J. Chapman, Miss Charteris, Mr. Cherry, Mr. and Mrs.

C. A. Christy, Miss Christy, Mr. and Mrs. C. J. Citroni, Mr. and Mrs. Kenneth Clark, Mr. and Mrs. H. C. Cohen, Mr. I. Cohen, Mr. M. Cohen, Miss Evelyn Cochrane, Mr. and Mrs. A. H. Cooper, Mr. and Mrs. R. Colin Smith, Mrs. Collins, Mr. and Mrs. Dadley, Mr. Arthur J. Dando, Mr. Dando, Mr. and Mrs. H. V. Davidson, Miss Davies, Miss Davis, Mr. and Mrs. Harold Davis, Mr. Reginald Davis, Mr. Cyril Deakin, Mr. and Mrs. Delapena, Mrs. B. Drage, Mr. Lionel Drage, Mr. and Mrs. G. E. Mann Dyson, Mr. and Mrs. W. Edgar, Miss Helen Fawcett, Mr. C. T. Fowler, Mr. and Mrs. H. Freeman, Mr. and Mrs. Herbert Furst, Miss Joyce Gosling, Mr. Peter Gosling, Mr. and Mrs. Wilfred A. Gosling, Mr. and Mrs. Danton Guerault, Mrs. Hankinson, Mr. Gordon Hannen, Mr. and Mrs. Francis Harper, Mr. George Harris, Mr. and Mrs. Moss Harris, Mr. and Mrs. Sidney Harris, Mr. Geoffrey Hedley, Mr. and Mrs. C. W. Holmes, Miss Howes, Mrs. Howson, Miss Humberstone, Mr. and Mrs. John Hunt, Mrs. Hussey, Mr. and Mrs. H. J. Jewell, Mr. R. A. Kern, Mr. Gerald W. Kerin, Mr. and Mrs. Leonard Knight, Mr. and Mrs. Lampard, Mr. Lampard, Miss Lazarus, Mr. Charles A. Law, Mr. and Mrs. H. M. Lee, Junr., Mr. R. A. Lee, Mr. H. L. Leger, Mr. and Mrs. E. G. Lehmann, Mr. and Mrs. Leon, Mr. Dick Levi, Mr. and Mrs. Lewis Levi, Mr. and Mrs. Lionel J. Levi, Miss Zoe Levi, Mr. A. G. Lewis, Miss J. Light, Mr. and Mrs. James Lipscombe, Mr. and Mrs. Ronald Lock, Mr. and Mrs. Stanley H. Lock, Mr. and Mrs. M. J. Lorie, Mr. Stafford Lorie, Miss E. M. Lowes, Sir Edwin L. Lutyens, Mr. Robert Lutyens, Mr. C. Lyons, Mr. and Mrs. J. L. Lyttleton, Mrs. Macgregor, the Hon. Mrs. Mackay, Sir Eric MacLagan, Mr. Guy Maclean, Mr. Francis Mallett, Mr. B. March, Mr. G. W. March, Mr. and Mrs. L. G. Martin, Mr. and Mrs. Melhuish, Mr. Vyse Millard, Mrs. Mivart, Miss Moore, Mr. Morris, Mr. S. L. Moss, Mr. Noel Negretti, Mr. A. L. Nicholson, Mr. Richard M. Norton, Mr. Nye, Mr. and Mrs. S. H. Owen, Mr. and Mrs. P. J. J. Parker, Mrs. Cecil Partridge, Mr. Claude Partridge, Mr. and Mrs. Frank Partridge, Mr. Gordon Partridge, Mrs. B. Pepper, Mr. and Mrs. Bernard J. Perret, Mr. and Mrs. A. L. Podd, Mr. and Mrs. Poole, Mr. and Mrs. Poore, Mr. Herbert Read, Mrs. H. E. Reid, Mrs. Ries, Mr. and Mrs. Robert, Mr. and Mrs. Wray R. Roberts, Miss Robertson, Mr. Laurence Robinson, Mr. E. W. Rubin, Mr. and Mrs. H. W. Rubin, Mr. and Mrs. A. L. Rye, Mr. and Mrs. H. G. Rye, Mr. M. E. Sainsbury, Mrs. D. S. Saunders, Mr. and Mrs. J. E. Sawyer, Mrs. C. J. Sawyer, Miss Sawyer, Miss I. Sedgwick, Mr. Robert Sidenberg, Mr. and Mrs. Simmons, Miss Simmons, Mr. Peter Sparks, Mr. S. C. Speelman, Mrs. V. Speelman, Mr. and Mrs. Charles Staal, Mr. Cyril Staal, Mr. Roy Staal, Mr. S. Staal, Mr. S. L. Stammwitz, Mr. Stockton, Mrs. Stone, Mr. and Mrs. Frank Stoner, Mr. and Mrs. Malcolm Stoner, Mrs. Ralph Stoner, Mr. S. F. Stracey-Hooker, Mr. E. Thomas, Mr. and Mrs. J. Rochelle Thomas, Mr. Cecil F. Turner, Miss Ruth Turner, Mr. and Mrs. F. S. Turner, Mrs. Van Koert, Mr. R. I. Vick, Major F. W. Warre, Mr. and Mrs. E. A. Watkins, Captain Victor A. Watson, Miss Watt, Captain and Mrs. D. N. Whitaker, Mrs. Frances Whitaker, Mr. G. W. Whiteman, Sir Robert Witt, Mr. A. F. Wolsey, Miss R. Wolsey, Mr. and Mrs. S. W. Wolsey, Mr. G. L. Worlock, Mr. Neville Wyburd.

ART IN THE SALEROOM

PICTURES AND PRINTS • FURNITURE • PORCELAIN
AND POTTERY • SILVER • OBJETS D'ART



AN UNDERSHOT MILL. MEINDERT HOBBEEMA. To be sold by Messrs. Christie, Manson & Woods on July 2nd

THIS Coronation season in the auction rooms has so far proved a highly successful one, and the auctions that are announced for the near future give promise of its continuance.

SILVER

On July 1st Messrs. SOTHEY & Co. are selling a collection of silver, which includes a pair of Irish tazze, of small size, by John Hamilton, Dublin, circa 1720; a George II Newcastle two-handled cup, 4½ in. high, probably by John Langlands, 1757; a fine George II salver of square form, 9½ in. wide, by Edward Cornock, London, 1729; a pair of George II candlesticks, 9½ in. high, by Robert Rew, London, 1756; a Charles II tazza, 6½ in. diameter, London, 1684; a Charles I sweetmeat dish, circular, London, 1629; a George I sugar bowl and cover, of octagonal section, engraved with the arms of Morris impaling Clerk, 5½ in. high, Dublin, 1714; a fine Elizabethan chalice and paten, engraved with the date, 1574, 8 in. high, maker's mark "MG" conjoined, London, 1571; a pair of sauce boats, by Edward Raper, Dublin, circa 1752; a Queen Anne porringer, 5½ in. wide, London, apparently 1707; a pair of James II spoons with chased rat-tail bowls and trifid ends engraved with a monogram, maker's mark "T Z," a crown above and a crescent below, London, 1686; a Queen Anne chocolate pot, 8½ in. high, by Richard Bayley, London, 1711; a William II porringer and cover, engraved with the arms of Lond, 8½ in. high, by Robert Cooper, London, 1699; a very fine James I steeple cup and cover, 15½ in. high, maker's mark, "T.C." between pellets; the cup, London, 1616; the cover, London, 1617 (see illustration); and a remarkably fine Charles II washing-bowl, with turn-over and wide-reeded rim, the interior chased with chinoiserie decoration and engraved on one side with a coat-of-arms, enclosed by scrolling motifs, on the base is the following inscription: "This Basin held the consecrated water wherewith was baptized May the 29th 1697 Elizabeth the only daughter of Sr. Thomas Powell of Broadway, Bart., by Elizabeth his first wife," 16 in. diameter, maker's mark "I. I.," a pellet between, a fleur-de-lys below, London, 1683. On July 7th, Messrs. CHRISTIE, MANSON and WOODS are selling a collection of silver, which includes a pair of plain sauce boats, each on three hoof feet with scallop rims and double scroll handles, 1750; a pair of plain circular waiters, each on three hoof feet, with shaped moulded border chased with shells, 6 in. diameter, by William Peaston, 1746; a George I plain taper-stick, on moulded square base, shaped at the corner, and octagonal baluster stem, engraved with a crest, 4½ in. high, 1719, maker's mark "C. O.," crown and mullet above, fleur-de-lys below, probably for Augustine Courtauld; a Queen Anne plain cylindrical mug, on circular foot, with slightly tapering

sides, and scroll handle, 3½ in. high, 1713; a Charles I silver-gilt Apostle spoon, surmounted by the figure of St. Thomas, by Stephen Venables, 1647; a James I Maidenhead spoon, 1615, maker's mark "C" enclosing "I"; an Elizabethan seal-top spoon, with small gadrooned baluster, pricked with initials, 1583, maker's mark an escallop; and a William and Mary two-handled porringer, 3½ in. high, by Timothy Ley, 1693.

FURNITURE

Messrs. CHRISTIE, MANSON & WOODS's sale of July 1st includes a set of four Hepplewhite mahogany chairs and one armchair; a Queen Anne walnut cabinet with mirror panel doors in the upper part, enclosing shelves, 30 in. wide; an Adam marquetry commode, of almost semi-circular form, 59 in. wide; and another, 55 in.; and a pair of Sheraton satinwood commodes, of shaped outline, fitted with cupboard enclosing shelves, 60 in. wide. At Messrs. SOTHEY's, on July 2nd, will be sold a Chippendale mahogany card table, 3 ft. wide; a pair of Hepplewhite chairs in mahogany, one stamped INHOLMS; a Sheraton sofa table, 5 ft. 2 in. long; a fine Louis XVI commode in tuip-wood, 4 ft. 4 in. wide; a very fine Louis XV marquetry commode, by C. Wolff, of somewhat break-front outline (faulty), 4 ft. 3 in. wide (Christophe Wolff was made master in 1755: furniture by this famous maker is in most important collections, and this well-designed commode is one of the very best examples of his work); a Louis XVI commode in rosewood, signed G. Cordie, M. E., 2 ft. 3 in. wide by 3 ft. 6 in. high (Guillaume Cordie was made master in 1766); a Queen Anne chair in walnut of good colour; and a Queen Anne walnut bureau, 2 ft. 6 in. wide. Messrs. CHRISTIE, MANSON & WOODS's sale of July 8th includes a set of six Hepplewhite mahogany chairs and one armchair with moulded shield-shaped backs and pierced plates forming a wheel ornament centring on Prince of Wales's feathers; a Louis XV marquetry commode, of serpentine shape, surmounted by a black and white marble slab, 45 in. wide; a Louis XV toilet table, slightly mounted in ormolu, 33 in. wide; a Sheraton mahogany Carlton House writing-table, 58 in. wide (this table was made in 1797 for H.R.H. the Duke of Clarence, and was presented to his Chaplain, the Rev. William Ellis, from whose family it was purchased); a pair of William III wing armchairs; and a Sheraton satinwood writing-table, 26 in. wide.

POTTERY AND PORCELAIN

Messrs. SOTHEY's sale of July 2nd includes a Lung Ch'uan celadon dish, 12½ in., Sung Dynasty; a pair of double gourd vases, 8½ in., K'ang Hsi; a prunus vase of baluster form, the body decorated with flowering prunus trees in white on a "cracked ice" blue ground (ch'ing t'i pai hua), between fret borders at the shoulders and base, the white neck with ju-i-



"FAMILLE VERTE" VASES; K'ang Hsi To be sold by Messrs. Sotheby & Co. on July 2nd

ART IN THE SALEROOM

shaped lappets, 13½ in., K'ang Hsi; an attractive "Kuan Yin" vase and cover, 19 in., K'ang Hsi; a very fine "powder-blue" ginger jay, 11½ in., K'ang Hsi; a *famille verte* "Yen Yen" vase, 17½ in., K'ang Hsi; a fine *famille verte* rouleau vase (chih ch'ui p'ing), 18 in., K'ang Hsi (see illustration); a fine large vase (mei p'ing), 14 in., Ch'ien Lung seal mark; a large imperial vase, 34½ in., Ch'ien Lung seal mark; a Sèvres turquoise tea service, each piece painted in a reserve panel with a different kind of bird, and with broad gilt arabesque borders, comprising a teapot and cover and cylindrical form, a helmet milk jug and six coffee cans and saucers, with the names of the birds inscribed on the bases, 1790, various gilders' and painters' marks; also a pair of Sèvres butter dishes and covers of circular shape, painted with reserved panels of birds, in the manner of Evans, on a turquoise ground, ornamented with gilt husk festoons, 8 in., 1768.

PICTURES

On July 2nd, Messrs. CHRISTIE, MANSON & WOODS are holding a sale of pictures by Old Masters and works by J. M. W. Turner, R.A., which is undoubtedly one of the most important held this year, and which includes "Fête Bachique," by A. L. and M. Le Nain, 33½ in. by 43½ in.; "Peasants Merrymaking Outside a Tavern," by Adriaen Van Ostade, signed and dated 1654, on panel, 19 in. by 14½ in.; "A Laughing Girl," by Sir Joshua Reynolds, P.R.A., 29½ in. by 24 in.; "A Woody Landscape," by Jacob Van Ruisdael, signed, 20½ in. by 22½ in.; "The Family of Sir William Young, Bart.," by Johann Zoffany, Bart., an outstanding example of this artist's work painted about 1770, 44 in. by 66½ in.; "Flowers in a Glass Bowl," by Rachael Ruysch, 31½ in. by 26½ in.; J. H. Fragonard's portrait of Mademoiselle Marquerite Gérard, sister-in-law and pupil of the artist, 18 in. by 14½ in.; "An Undershot Mill" by Meindert Hobbema signed "M. Hobbema f." in panel 18½ in. by 24½ in. (see illustration), and John Hoppner's portrait of Lady Langham, 53½ in. by 44 in. (see illustration). The drawings by J. M. W. Turner, R.A., include "Scarborough," a view along the beach at low tide, looking towards the town and castle, 27 in. by 40 in.; "The Rialto, Venice," a view along the Grand Canal towards the Rialto, with shipping on either side, circa 1818, signed on awning of gondola "J. M. W. T.," after a drawing by Hakewill, 11½ in. by 16½ in.; "Wharfedale from the Chevin," fallow deer sheltering under big rocks on the right; an extensive view along the valley in the centre, circa 1815, signed "J. M. W. Turner, R.A., P.P.," 11 in. by 15½ in.; and "The Interior of St. Peter's, Rome," a view looking left side of nave towards the dome and baldacchino, a religious procession approaches the front, painted in 1821, signed "J. M. W. Turner," 11½ in. by 16½ in. Early in July Messrs. SOTHEBY are selling the important collections of Italian paintings of the Rt. Hon. the Earl of Balfour, and the Rt. Hon. the Earl of Lovelace.

BOOKS

On July 12th, 13th and 14th, Messrs. SOTHEBY & Co., are selling a selected portion of the valuable library at Lowther

PORTRAIT OF LADY LANGHAM

JOHN HOPPNER, R.A.

To be sold by Messrs. Christie, Manson & Woods on July 2nd



Castle, Penrith, by order of the Rt. Honourable Hugh Cecil, Earl of Lonsdale, K.G., G.C.V.O. Included is "Sorrowfuls Ioy or a Lamentation for our late deceased sovereigne Elizabeth, with a triumph for the prosperous succession of our gracious king James," a collection of poems by various writers, including Giles and Phineas Fletcher and printed by John Legat, printer to the University of Cambridge, 1603; Ralph Hamor's "A True Discourse of the Present Estate of Virginia and the successe of the affaires there till the 18 of June 1614," first edition, first issue, very rare. "London," by John Beale for William Welby, 1615. William Keltridge's "Drawings to Scale and Specifications of Five Warships" (a fifth rate, two fourth rates and two sixth rates) on eleven leaves. The specifications give all the chief measurements, the number of the crew, number of guns, tonnage, &c. A table on page 2 enumerates the equipment required and list of rations with weights under each heading. The drawings are very neatly carried out, and include the ornamental decorations at bow and stern; mounted on cardboard and bound in old vellum with the Lowther arms on sides and owner's name at the corners. Oblong folio (17 in. by 22½ in.), 1684. Nothing is known about Keltridge personally. A manuscript of his "The Cube Feet that are contained in ye bodies of severall Draughts etc" 1684, was among the collection of John Scott of Halkskill, offered at Sotheby's in 1905; and the Psalter of Simon de Montacute, Bishop of Ely (d. 1345), the first page of text within bar borders introducing a hunting scene and the owner's arms (see illustration), English XIVth century. On July 19th there will commence a three-day sale of the late Sir Herbert Leon, Bart.'s valuable library.

The many interesting sales held in late May and early June have continued to attract large crowds to the auction rooms, and prices have been very satisfactory and bidding brisk.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOODS, on May 26th, a George I walnut mirror, with rectangular plate, 58 in. by 29 in., fetched £115 10s.; a James I oak buffet, 46 in. wide, £105; two Chippendale mahogany armchairs, £231; a Chippendale mahogany tripod table, 24 in. diameter, £136 10s.; a Chippendale mahogany long stool, 53 in. long, £105 10s.; a set of eight Hepplewhite mahogany chairs and two armchairs, £220 10s.; a Sheraton mahogany powder stand, 14 in. wide, £126; an Adam marquetry cabinet, 61 in. high by 33 in. wide, £1,050; a pair of George II mahogany cabinets, £756; a Sheraton amboyna wood bureau-cabinet, 38 in. wide, £609; a Queen Anne walnut settee, 60 in. wide, £199 10s.; and a Louis XV/XVI kingwood commode, 53 in. wide, stamped C. C. Saunier, M.E., £252. At Messrs. SOTHEBY'S, on May 28th, a very rare early XVIIIth-century baby cage, in walnut and ash, of hexagonal form, the upper portion galleried and fitted with two hinged leaves, leaving a central aperture for the body, bounded by a heavy moulding,

CHELSEA TWO-HANDLED VASE AND COVER, 12 in. high, Gold Anchor Mark

From the Lincoln Collection, sold by Messrs. Christie, Manson & Woods on June 9th





JAMES I STEEPLE CUP AND COVER, silver gilt; 15½ in. high; maker's mark T.C. between pellets; the Cup, London 1616; the Cover, London 1617

To be sold by Messrs. Sotheby & Co on July 1st

on outspreading spindle supports and resting on six castors, 2 ft. 5 in. wide, realized £75; a pair of mahogany Hepplewhite window seats, each 3 ft. 1 in. wide, £58; a set of six Georgian mahogany chairs, 1 ft. 9 in. wide, £225; and a set of six Yorkshire oak chairs, £94. At Messrs. CHRISTIE, MANSON & WOODS on June 9th, when was sold furniture from the collection of the Hon. the Earl of Lincoln, an old-English satinwood Carlton House writing table, 2 ft. 7 in. wide, fetched £81 18s.; a set of seven Adam mahogany armchairs, and a pair of Bergere chairs, *en suite*, £241 10s.; a Sheraton satinwood commode, 3 ft. 8 in. wide, £194 5s.; a French commode, 23 in. wide, £315; a Louis XV library table, 5 ft. 4 in. wide, £267 15s.; and a French walnut cassone, 3 ft. 5 in. wide, XVIIth century, £110 5s.

TAPESTRIES AND NEEDLEWORK

Some very fine tapestries have come on to the market lately, and at Messrs. CHRISTIE, MANSON & WOODS on May 19th, a panel of Flemish tapestry, 10 ft. high by 8 ft. wide, XVIIth century, fetched £120 15s.; and another, 10 ft. high by 18 ft. wide, XVIIth century, £168. At the same rooms on May 26th, a panel of Brussels tapestry, woven with the Triumph of Ceres, 12 ft. 9 in. high by 14 ft. wide, late XVIIth or early XVIIIth century, from the Brussels series of the "Triumphs of the Gods," realized £225 15s.; a set of three panels of Gobelins tapestry, by Neilson, from the "Portières des Dieux," designed for the Gobelins factory, by Claude Audran in 1699, and woven under Neilson during the XVIIIth century, £2,257 10s.; and a pair of panels of Italian needlework, 11 ft. high by 3 ft. wide, XVIIIth century, £215 5s. At Messrs. SOTHEY & Co., on May 26th, a fine panel of Mortlake tapestry, XVIIth century, 10 ft. high by 14 ft. 8 in. long, realized £130; this tapestry is illustrated by W. G. Thomson in "Tapestry Weaving in England," Fig. 21; a fine Brussels tapestry panel, 20 ft. 7 in. long by 10 ft. 2 in. high, probably woven by Le Clerk or De Vos after designs by De Hondt, £480; and a very fine large Elizabethan needlework panel worked in petit point and other stitches, 3 ft. 9 in. high by 5 ft. 3 in. wide, £380.

POTTERY AND PORCELAIN

At Messrs. SOTHEY's on May 26th, a very finely drawn "Precious Moon" vase of flash shape (*pien hu*), with cylindrical neck and double scroll handle joining the neck to the shoulders on either side, 14½ in. high, XVth century, fetched £140; a large XVth-century bowl, of deep form, 12 in., Hsuan Te period, £72; a rare enamelled stem cup (*pa pei*), metal mounted round the rim, 2½ in. high, 3½ in. diameter; six character mark of Ch'eng Hua and period, £63; a red "An Hua" saucer dish, 5½ in., Yung Lo period, XVth century, £41; a pair of rare small Ming vases of inverted baluster shape, enamelled on a green

ground with a regular lotus scroll (*hui hui wen*), design in aubergine and yellow, 7 in., six character mark of Hsuan Te within a rectangle, £52; and an extremely fine pair of Chinese porcelain pheasants, 13½ in., Ch'ien Lung, £400. At the same rooms on May 28th, an important Hispano-moresque armorial deep dish, 18½ in. diameter, Valencia, end XVth century, realized £175; and at Messrs. CHRISTIE, MANSON & WOODS, on June 9th, a set of two *famille verte* beakers and a vase and cover, 9 in. high, K'ang Hsi, fetched £420; a pair of Chinese porcelain bottles, 16½ in. high, K'ang Hsi, £73 10s.; a pair of crown Derby large mugs, 5½ in. high, £71 8s.; a crown Derby dessert service, circa 1785, £472 10s.; a Chelsea two-handled vase and cover, 12 in. high, gold anchor mark, £77 14s.; a Swansea cabaret, impressed mark, £70 7s.; a pair of Sèvres boat-shaped vases and covers, £336; a pair of Meissen figures of hawks, 10½ in. high, £96 12s.; and a pair of Sang-de-Boeuf vases, 25 in. high, £84.

SILVER

At Messrs. CHRISTIE, MANSON & WOODS's sale of fine old-English silver, the property of the Right Hon. the Earl of Feversham, on May 25th, a George I plain circular cupping bowl, with almost straight sides and moulded lip, the flat handle pierced with formal tracery, 5 in. diameter, by William Archdall, Dublin, 1715, realized £64 2s. 6d.; a Queen Anne small plain pear-shaped shaving pot, of flat oval form, 6 in. high, by Philip Rolles, circa 1705, £164 14s.; four George II table candlesticks, by Paul de Lamerie, 1747 and 1749, 9½ in. high, £327 12s.; four George II circular salt-cellars, each on four claw-and-ball feet, by Paul de Lamerie, 1749, and four silver-gilt salt shovels, with scroll foliage tops, all engraved with the Duncombe crest, £144 16s.; a George II two-handled cup and cover, 14½ in. high, by Paul de Lamerie, 1745, £401 2s. 5d.; a George II two-handled cup and cover, 11½ in. high, by John Jacobs, 1735, £95 14s.; and a tankard and cover, on skirt foot, 1657, embossed and chased at a later date with vines and rosettes, 7½ in. high, £61 8s. 2d. At Messrs. SOTHEY & Co.'s on May 27th, a pair of George II trencher salt cellars, octagonal, the plain moulded bodies engraved with a monogram, by Ed. Wood, London, 1740, fetched £27 11s.; a George I tobacco box and cover, oval, of plain design, 3½ in. wide, maker's mark S. N., in an oval, Newcastle, 1720, £34; a pair of shell butter dishes of plain design, London Hall mark, 1731, £21 11s. 7d.; and a pair of George II tapersticks, the stems with flutes and leafage, 5½ in. high, by John Cafe, London, 1755, £23 2s. At Messrs. CHRISTIE, MANSON and WOODS's sale of silver, the property of the Hon. the Earl of Lincoln on June 7th, six spool-shaped salt cellars, by John Parker and Edward Wakelin, 1770, realized £100 4s. 7d.; a Queen Anne Monteith bowl, 13 in. diameter, by John Leach, 1705, £429 19s. 6d.; a William III large Monteith bowl, 18 in. diameter, 1701, maker's mark P. E., between three pellets, probably for Robert Peake, £629 6s.; and a Spanish silver gilt pax, 13 in. high, Toledo, XVIth century, £110. At Messrs. SOTHEY's on June 10th a Charles II Irish chalice, 10 in. high,



GERMAN ASTRONOMICAL CLOCK, XVIth-XVIIth century, Augsburg
Sold by Messrs. Sotheby & Co. on June 10th

ART IN THE SALEROOM

by Edward Swan, Dublin, 1681-2, realized £43 4s.; a Charles II porringer and cover, 9 in. wide, London, 1663, £149 12s.; a rare Charles II York tankard, 6½ in. high, by Marmaduke Best, York, 1677, £100 12s. 4d.; a fine Queen Anne Monteith, 13 in. diameter, by Samuel Lee, London, 1704, the maker's mark appears on the detachable rim as well as on the body of the bowl, whilst the handles bear the leopard's head erased, £264 6s.; a George II tray of small size, 6½ in. long, by Paul de Lamerie, London, 1734-5, £60 9s.; a Commonwealth porringer, 6½ in. wide, London, 1655, £105; and a Commonwealth bleeding bowl, with plain moulded body, the openwork handle pricked "E. C. M. K., 1657," 6½ in., maker's mark a crozier between G. S., London, 1656, £67 4s.

PICTURES

At Messrs. CHRISTIE, MANSON & WOODS's sale of the Leonard Gow Collection, on May 28th, "Jeune Femme Jouant de la Mandoline dans L'Atelier," on panel, 17 in. by 13½ in., by J. B. C. Corot, realized £630; "Les Enfants de Chœur," by G. Courbet, 1856, 33 in. by 20 in., £420; "A Pink and Yellow Rose in a Glass Vase," by Edouard Manet, 12 in. by 9½ in., £1,050; "Saint Christopher," by Aelbert Bouts, on panel, 14½ in. by 9½ in., £735; "The Virgin and Child," by Dirk Bouts, on panel, 12½ in. by 8 in., £1,102 10s.; "Two Gentlemen on Horseback in a Landscape," by Aelbert Cuyp, signed, 28½ in. by 23½ in., £3,045; "The Chateau of Lazenbourg," by Jan Van Der Heyden, on panel, 17 in. by 21½ in., £388 10s.; "A Woody Landscape with a Pool," by Meindert Hobbema, signed, on panel, 23 in. by 32½ in., £1,620; "Portrait of Lord Delamere," by Sir Peter Lely, 35½ in. by 29½ in., £1,680 (see illustration); "The Virgin and the Annunciation," by Hans Memlinc, on panel, 22½ in. by 14 in., £1,522 10s.; "A Man in Contemplation," by Frans Van Mieris, signed and dated 1660, on panel, 11½ in. by 8½ in., £1,176; "Portrait of General the Hon. Sir Charles Stuart, fourth son of John, 3rd Earl of Bute," by George Romney, 49½ in. by 39½ in., £1,869; and "The Adoration of the Magi," by Sir P. P. Rubens, on panel, 47 in. by 61½ in., £1,522. The total for this day's sale was £43,003 16s. At the same rooms, on June 4th, when was sold the collection of the Hon. the Earl of Lincoln, a canaletto, "The Piazzetta of St. Mark's, Venice," 29½ in. by 46½ in., realized £1,627 10s.; "The Madonna and Child, enthroned with Saint John the Baptist and Saints Peter, Dominic and Nicholas of Bari," by Piero di Cosimo, on panel, 65 in. by 45 in., £2,625; "A Woodland Scene," by Thomas Gainsborough, R.A., 48 in. by 57 in., £3,150; "Southwark Fair," by William Hogarth, signed and dated 1733, 47½ in. by 59½ in., £3,045; "A Landscape: Harvest Time," by Jacob Van Ruisdael, signed with monogram, 25½ in. by 31 in., £1,260; and "A View on the Thames at Twickenham, with Lion House on the farther bank," by R. Wilson, R.A., 17½ in. by 28½ in., £1,029. The total realized at this sale was £24,892 17s. 6d.

PORTRAIT OF LORD DELAMERE

Sir
PETER LEY
From the
Leonard Gow
Collection,
sold by Messrs.
Christie,
Manson &
Woods
on May 28th



ETCHINGS AND ENGRAVINGS

At Messrs. SOTHEBY & Co.'s sale, on May 24th, Durer's "The Nativity" (B. 2, C.D. 38), bull's-head watermark Ha. 1, realized £105; Rembrandt's "The Windmill" (233, 179), only state, £160; his portrait of his mother seated at a table looking right (343, 52), third state, £160; and Israel Van Meckenem's "Genealogical Tree of Christ," in a panel of ornament (B. 202, G. 466), first state, £110. At Messrs. CHRISTIE, MANSON and WOODS's sale, on May 31st, of fine Rembrandt etchings, the property of the late Leonard Gow, Esq., D.L., LL.D., which realized a total of £17,672 os. 6d., "The Incredulity of Thomas" (H. 237, B. 89), the only state, fetched £94 10s.; "Landscape, with a Square Tower" (H.H. 245, B. 218), third state, £110 5s.; "The Shell" (H. 248, B. 159), second state, £136 10s.; "David in Prayer" (H. 258, B. 41), first state, £96 12s.; Rembrandt's mother, seated at a table, looking right, three-quarter length (H. 52, B. 343), second state, £220 10s.; Rembrandt, leaning on a stone-sill, half length (H. 168, B. 21), first state, £651; "The Three Trees" (H. 205, B. 212), the only state, £924; "Ephraim Bonus, Jewish physician" (H. 226, B. 278), second state, £430 10s.; "Christ with the Sick Around Him, receiving little children" (the "Hundred Guilder Print") (H. 236, B. 74), second state, £378; "Christ Crucified between the two Thieves," large oblong plate (The Three Crosses) (H. 270, B. 78), first state, £2,100; and "Jan Lutma, the Elder, Goldsmith and Sculptor" (H. 290, B. 276), first state, £840.

THE AIRTREY TREASURES

At Messrs. SOTHEBY's sale of the Airtrey Treasures, on June 10th, which realized a total for the eight pieces of £2,376, the superb Renaissance gold globe cup, circa 1555-1565, fetched £1,700; the mother-o'-pearl dish with silver mounts, Brussels of The Hague, circa 1590-1620, £160; small mother-o'-pearl dish with silver mounts, Low Countries, circa 1590-1615, £45; a large agate casket, probably French, circa 1730-1760, £100; a fine quality bronze-gilt horse, probably North German, late XVIth century, £20; a silver-gilt chalice, bearing the Arms of Baron Wuytiers of Utrecht, apparently The Hague, 1660, £30; a copper-gilt cup and cover, circa 1590, £21; and a tigerware jug, by Thomas Matthew, Barnstaple, circa 1570, £300.

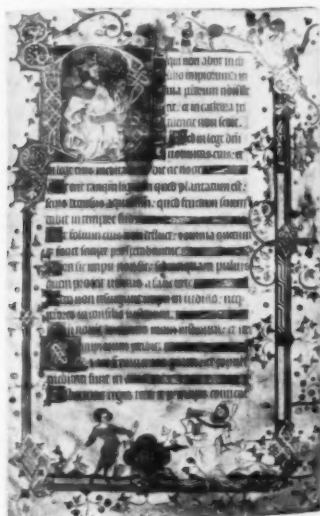
THE BROWNING PAPERS

On June 7th Messrs. SOTHEBY & Co. sold the Papers of Lieut.-Colonel Harry Peyton Moulton-Barrett, decd., nephew of Elizabeth Barrett Browning, and a series of one hundred and eleven autograph letters (signed "Ba") from Mrs. Browning to her favourite sister, Arabel, dated from 1839 to shortly before her death in 1861, covering about 875 pp. 8vo, &c., and including the earliest letter known describing the "Elopement," and another telling the history of the "Sonnets from the Portuguese" and disclosing the circumstances of their publication, realized £950; one hundred and twenty-six autograph letters (mostly signed "Ba") by Mrs. Browning to Mrs. Sophia May Eckley, written between 1857 and 1860, covering about 320 pp. small 8v., £255.

FIRST PAGE FROM PSALTER OF SIMON DE MONTACUTE, BISHOP OF ELY

English,
XIVth century

To be sold by Messrs.
Sotheby & Co.
on July 14th



HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



C. 62. ARMS EMBOSSED ON GOLD RING, *circa* 1580.—Arms: Or on a fess dancettée between three billets azure, each charged with a lion rampant gold, as many bezants, a mullet in chief for difference.

Probably made for Alexander Rolle, of Stevenston, co. Devon (third son of John Rolle, of Stevenston, by Margaret, daughter of John Ford, of Ashburton, co. Devon). He married about 1585, Frances, daughter of John Lippincott, of Alverdiscot, and widow of Anthony Berry, of Estley, co. Devon, by whom he had a son, John Rolle, of Stevenston, aged 32, in 1620.

C. 63. (1.) ARMS ON SILVER DINNER SERVICE, LONDON, 1719.—Arms: Quarterly 1 and 4. Argent an orle between eight martlets in orle sable, Winnington; 2 and 3, Sable a saltire engrailed or, Salwey; on an escutcheon of pretence; Gules a saltire between four garbs or. Reade.

Engraved for the Rt. Hon. Thomas Winnington (second son of Salwey Winnington, by Anne, sister of Thomas, Lord Foley), born 1696, M.P. for Worcester, and Paymaster-General to the Forces; married August 6th, 1719, Love, fourth daughter of Sir James Reade, second Baronet, of Brocket Hall, co. Hertford, and died April 23rd, 1746.

(2.) ARMS ON SILVER COFFEE POT, LONDON, 1767.—Arms: Argent on a bakers peel sable three

manchets of the field; impaling, Sable on a bend argent three cinquefoils gules.

The arms of Pistar, of Metheringham, co. Lincoln, impaling Betts.

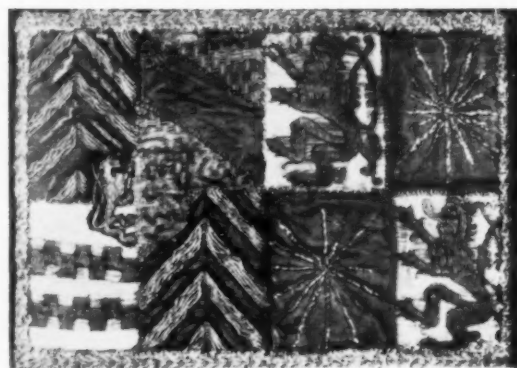
C. 64. ARMS ON SILVER, *circa* 1760.—Arms: Per pale argent and sable a chevron between in chief two mullets and in base a crescent, counterchanged.

These are the Arms of the family of Alexander, of Auchmull, co. Aberdeen, registered at Lyon office, Edinburgh, in 1672. The crest of a falcon rising does not apparently belong to the Arms, and may have been engraved at a later date.

C. 65. (1.) CREST ON BRASS CARRIAGE FURNISHINGS.—Crest: A dragon reguardant vert, surrounded by a lion passant sable, Fitzpatrick.

Probably made for William Long Fitzpatrick, of Woodlands, co. Bedford; born 1858; educated at Bedford Grammar School; J.P. and D.L. for Bedfordshire, High Sheriff 1905 (then used on his carriage).

(2.) CREST ON WHIP HANDLE.—(a) An eagle rising proper. Motto: "Spero," Chalmers. (b) A saracen's head couped proper. Motto: "Sub cruce salus," Ward.



C. 66. ARMS ON EMBROIDERED BANNER, XVIth century.—Arms: Quarterly, 1 and 4, Or four chevronels gules, Every; 2, Or a bend gules, Cottell; 3, Argent two bars counter embattled gules, James; in pretence, Per pale sable and argent two lions rampant counterchanged, Whaplod; impaling, Quarterly, 1 and 4, Argent a lion double tailed rampant gules, crowned or, St. Paul; 2 and 3, Gules an estoile argent, de Baux.

These are apparently the Arms of Every quartering Cottell and James with Whaplod in pretence, the whole impaling St. Paul quarterly with de Baux. This identification, however, is quite open to correction.





MAN IN A FUR CAP

*From the original in the National Gallery
(By permission)*

By CAREL FABRITIUS

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THE DAMIRON COLLECTION OF ITALIAN MAIOLICA—I

BY BERNARD RACKHAM

AT no time has the art of the potter found greater favour with collectors than it does at present. Where formerly there were one or two, there are now dozens of artists who find in the wheel and the kiln means by which they can express themselves in the medium of plastic clay; nor are the public slow to appreciate their works. The reasons for this are doubtless many; chief amongst them is the better understanding of this branch of plastic art which has come about during the last three decades as a result of the introduction to the knowledge of the Western world of the earlier wares of China. The appreciation thus fostered has been chiefly in the direction of plastic form; it has come to be recognized that pottery is capable of achieving formal beauties unsurpassed in any other three-dimensional art. This concentration on the essential qualities of pottery has been very much to the good; it has brought with it a truer appraisal of the art as a whole. But it has been accompanied by a measure of indifference to other qualities, which if not essentially inherent in pottery, have nevertheless belonged to it almost from the origin of the craft and have played a very noble part in its artistic development. At a very early stage linear decoration of a simple kind must have suggested itself, and some of the most ancient ceramic wares known to the archæologist prove that such designs were produced not only by scratching with a pointed instrument but also by painting with a brush or with some simpler antecedent of a brush. The man (or more likely woman) who first thought of using some kind of earthy pigment for decorating pottery originated a technique which has given us some of the loveliest of human handiwork.

In the stream of ceramic history certain reaches are conspicuous for more than ordinary nobility of achievement. One of these is the century which began about 1440, the period in which the tin-glazed ware made in Italy and commonly known as maiolica was in its prime.

Italian maiolica is nearly always irreproachable in shape, but it is not to plastic form that its



Fig. I. DRUG-POT. Faenza, about 1470-80 13 in. high



Fig. IV. PLATE WITH PORTRAIT. Faenza, early XVth century. $7\frac{1}{2}$ in. diameter.

renown is owing; it is one of those classes of pottery which depend for their effect chiefly on their painted decoration; and this is, perhaps, a reason why its merits have of late been less regarded than they were in the great days of XIXth-century connoisseurship. Its neglect is partly a consequence of a general lessening of interest in the age of the Renaissance, but it is due perhaps more to the preoccupation with plastic qualities which, as we have seen, followed the discovery of the great achievements of the potters of ancient China.

Such indifference to the splendid qualities of maiolica is surely to be regretted. It is, therefore, fortunate that a few collectors are beginning again to devote attention to this branch of art. Amongst these is Monsieur Charles Damiron, of Lyons, who has been fortunate in acquiring amongst other works of art a series of examples of the finest quality representing maiolica in most of its phases from the middle of the XVth century until the period when incipient decline makes it much less desirable. A large part of his collection, including most of the best pieces, is at present exhibited through Monsieur Damiron's generosity as a loan in the Hanley Museum and Art Gallery at Stoke-on-Trent; those who are interested in maiolica, and, indeed, all who care for beautiful craftsmanship in any of its manifestations, are recommended during

the coming months to take the opportunity thus offered of seeing specimens not usually accessible to the public, although some of them are familiar through reproduction in a famous publication, the "*Recueil de faïences italiennes*" of Delange.

The art of maiolica began when, some time in the XIVth century, the Italian potters acquired from the East either directly or by way of Spain the secret of combining with their glaze oxide of tin; it is this substance which gave to the glaze the whiteness and opacity necessary to provide a surface suitable for painted decoration. When once they had learned how to imitate their Oriental and Spanish fellow craftsmen in painting their wares they made astonishingly rapid progress in the technique. Their earliest essays took the form of simple linear or foliage patterns, or occasionally bird or animal designs of a pronouncedly mediæval flavour, painted in two colours only—manganese-purple for the outline drawing and copper-green as a filling. By the middle of the XVth century these strong but elementary decorations had given way to themes with an ever-widening range of colours in which pictorialism began to combine with pure ornament. The craft was being adopted



Fig. VI. PANEL, THE VIRGIN AND CHILD. Faenza, early XVth century. $9\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.



Fig. III. DRUG-POT, ST. FRANCIS RECEIVING THE STIGMATA.
Faenza, about 1480. 10 in. high



Fig. II. DRUG-POT WITH TWO PORTRAITS. Faenza, about 1470-80
10½ in. high



Fig. VII. PLATE, CHRIST WASHING PETER'S FEET, AFTER DUERER. Faenza (Casa Pirota), about 1520
9½ in. diameter

in many towns of Northern Italy, but the leading centres of production were in the neighbourhood of Florence and at Faenza in the Romagna.

Faenza rapidly became the chief pottery town in Italy, and such it remained for several centuries. From about 1460 onwards it began to produce maiolica of superb decorative value, of which Monsieur Damiron possesses some admirable examples. A favourite motive of the Faenza painters was foliage of Gothic character turned over in a powerful volute at the tip and parti-coloured longitudinally; this was often combined with a peacock-feather motive which may perhaps have some reference to Cassandra Pavona, beloved of Galeotto Manfredi, Lord of Faenza. This is seen on a drug-pot (Fig. I) and a companion with the ornament set horizontally, both of the tall cylindrical shape of Eastern derivation known as *albarello*. The same decoration occupies the reverse side of another drug-pot (Fig. II), which has on its front a pair of half-length portraits of a young man and woman with, between them, a vase of pinks, floral tokens of betrothal; characteristic of Faenza design of the time (about 1470-80) are the

scattering of grouped dots in the background and the panel with contours following the outlines of the figures which, like so much else in early maiolica, has its ancestry in Persian and Syrian earthenware. The suggestion has been made that the persons represented are Giovanni II Bentivoglio, Lord of Bologna, and his wife Ginevra Sforza, but the likeness to known portraits is not very close; a companion drug-pot in the Fitzwilliam Museum, Cambridge, has portraits of three children.

The Faenza painters were now rapidly becoming competent in drawing the human figure, and this advance was vitally important for the future of maiolica in the XVIth century, as will be shown in a later article. The urge to employ ceramic pigments not merely for decorating pottery but for painting pictures was to become steadily more insistent. The beauty of the figure-drawing on the Faenza wares of the strong period is well exemplified on a drug-pot (Fig. III) with the subject of St. Francis receiving the Stigmata; this pot is also painted at the back with Gothic leaves and peacock feathers, and displays the full chord of harmonizing colours—blue, green, yellow, umber brown and purple—now available to the potter.



Fig. VIII. PLATE WITH SUBJECT FROM ROMAN HISTORY. Signed Gonela. Faenza, about 1520. 9 in. diameter



Fig. V. PLATE WITH CARICATURE OF BLACKSMITHS AT WORK.
Faenza, early XVIth century. 11 in. diameter

After the turn of the centuries there was a large output at Faenza of plates and dishes with ideal figures or heads surrounded by formal borders of great variety. A typical example is a plate (Fig. IV) with a bust of a lady within interlaced zigzags. One of the many clever Faenza artists of the early XVIth century had a style very much his own, in which a satirical vein is as a rule strongly apparent; we see it in his plate (Fig. V) with two blacksmiths at an anvil, in which a staccato manner of drawing was obviously suggested with a view to

caricature. A dish has been published¹ with a painting from the same brush of a man baking bread. We find this painter by exception turning his hand to a sacred subject in a devotional panel (Fig. VI) depicting the Virgin with the Holy Child on her knee.

A more serious air pervades the work of another painter who can be recognized in a number of pieces with religious subjects. One such is a panel at South Kensington with the

¹ In Delange's "Recueil," pl. 21.

Assumption of the Virgin; another is in the British Museum, with the Offering of Isaac. In the Damiron Collection we have by him a painting full of tender pathos, of Christ washing Peter's feet, adapted from Dürer's woodcut in the "Little Passion" series; it occupies the middle of a plate (Fig. VII) with a border of the early Renaissance grotesque ornament which became popular almost immediately after 1500. The painting in this case is done over an enamel stained light blue of the kind known as *berettino*; a particularly interesting feature of the plate is the fact that it has on the back, in blue over a yellow disc, the mark of the famous Casa Pirota, the leading Faenza workshop of the time.

Accomplished figure-painting by yet another Faenza artist is that of a plate (Fig. VIII) with an ambassador pleading for a group of captives before an enthroned general, perhaps an incident in Cæsar's campaigns in Gaul; Mr. J. Byam Shaw has shown that it is copied from a drawing now in the Musée Wicar at Lille, from a series of which one is dated 1516, by Jacopo Ripanda of Bologna. On the back of the plate is what we may presume to be the signature of the painter, Gonela, accompanied by a figure of a boy

astride a bird; radiating from the foot-rim is a charming decoration in blue of false gadroons filled with scrollwork. This design is repeated almost identically on the back of a plate at South Kensington by the same painter, with the Judgment of Solomon.

The rise of another important centre of the maiolica industry, the little Umbrian town of Deruta, near Perugia, is represented by two dishes in Monsieur Damiron's Collection, both displaying the strong colouring prevalent when the Renaissance style was incipient. One of these (Fig. IX), to be dated slightly before 1500, has a powerful if somewhat artless rendering of the subject of Milo and the Bull; the inscription on it may be translated: "I

will carry thee in thy despite or of a truth I will make thy couch here." The second dish (Fig. X) has two nymphs bathing in a pool, watched by a satyr from a crag, within a border of strapwork; the drawing shows a considerable advance on that of the Milo. The back of the dish has a delightful pattern of parti-coloured foliage surrounding the date: 1503 *adj* 17 *de nouembre*. Later developments of the Deruta potteries will be dealt with in a second article on Monsieur Damiron's maiolica at Hanley.



Fig. X. DISH, NYMPHS AND A SATYR.
Deruta, dated 1503. 14 in. diameter



Fig. IX. DISH, MILO AND THE BULL. Deruta, about 1490-1500. 14 in. diameter

EIGHTEENTH CENTURY MAHOGANY FURNITURE

ILLUSTRATED WITH EXAMPLES FROM THE COLLECTION OF MR. J. S. SYKES

BY R. W. SYMONDS

THE craftsmanship and material of XVIIIth century mahogany furniture varied in quality to a considerable degree. The furniture of the finest quality was the work of cabinet-makers who were patronized by the aristocracy and the wealthy classes. In the construction of this furniture the best quality timber and the finest figured veneers were used, and cabinet-makers, joiners and carvers, who were highly skilled in their crafts, were employed. The majority of this fine quality and expensive furniture was made by London and not by provincial craftsmen.

The London trade of cabinet-making was by no means confined to firms of the first rank; both in the city and the suburbs hundreds of master cabinet-makers in a small way of business were producing mahogany furniture of medium quality to suit the requirements of the middle classes. The design of this type of furniture was more simple, and the carving, which was used sparingly, was not of first-grade quality. The mahogany generally was inferior, and therefore cheaper, and the cabinet-work and polishing lacked the high technical finish of the expensive furniture. By the last half of the XVIIIth century the production of this second-grade mahogany furniture must have considerably increased in London to fulfil the wants of a much larger



Fig. 1. A MAHOGANY SIDE TABLE with legs designed in the form of consoles. Circa 1740

middle class. The making of first-grade furniture did not increase, however, to the same extent as that of the second grade, as the wealthy upper classes were not multiplying in the same ratio. Another factor that decreased the production of mahogany of the first grade was the vogue for satinwood.

In the last half of the XVIIIth century in the large provincial towns the production of mahogany furniture of the second grade must also have been considerable. Undoubtedly in the first half of the XVIIIth century there must have been a time lag between the making of mahogany furniture in London and its pro-

duction in the provinces, except perhaps in such towns as Bristol, Liverpool, Plymouth and Newcastle, where mahogany was presumably shipped direct from Jamaica.

By the last quarter of the XVIIIth century a still cheaper grade of mahogany furniture was extensively made. This was due to the furniture of mahogany having a more popular appeal than oak, elm or fruit wood, which had previously been universally used. In order to reduce the cost of this cheap-grade furniture mahogany was economically employed. It was veneered on a deal carcase rather than used in the solid for tops of sideboards, chests of drawers and legs of tables. At this period the cost of labour was less than the cost of material.

EIGHTEENTH CENTURY MAHOGANY FURNITURE



Fig. III. TOP OF TABLE (Fig. II) showing the finely carved decoration to edge



Fig. II. A MAHOGANY TABLE with unusual scroll feet. Circa 1750



Fig. V. A MAHOGANY TABLE with tripod legs of a graceful curve. Circa 1750



Fig. IV. TOP OF TABLE (Fig. V). The design of the border is very similar to table top (Fig. III)

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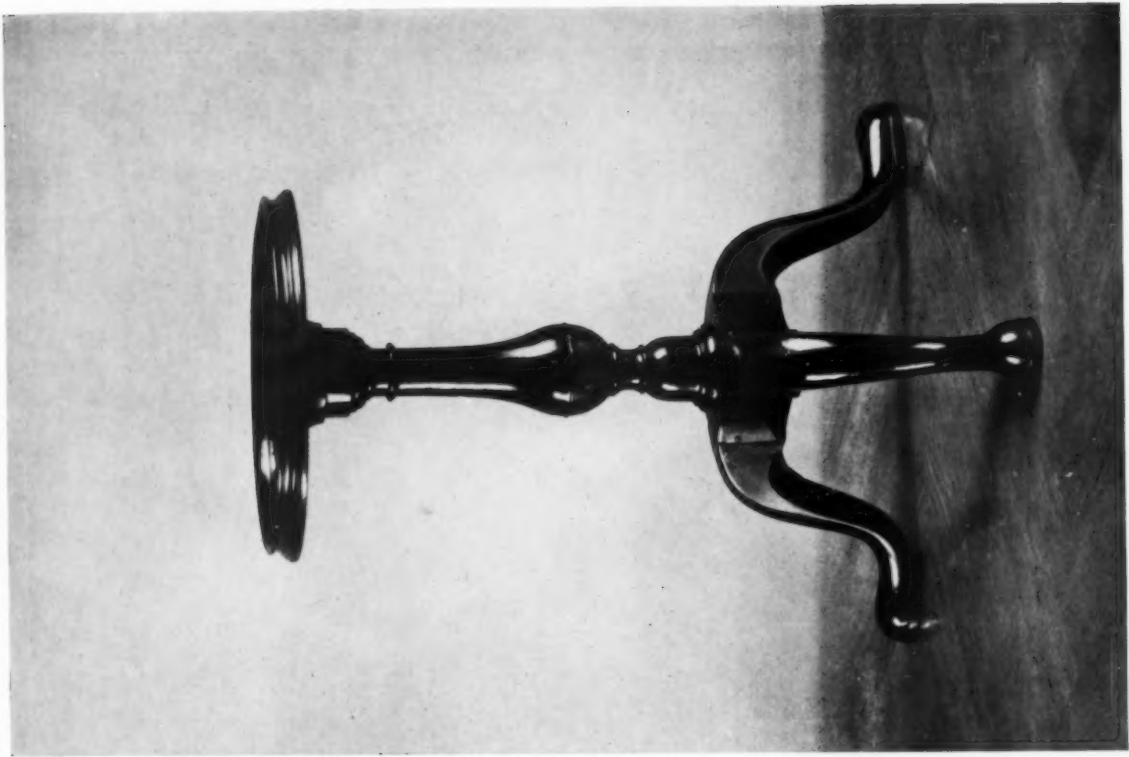


Fig. VII. A MAHOGANY KETTLE STAND of a particularly graceful design, decorated with turned mouldings. *Circa 1740*

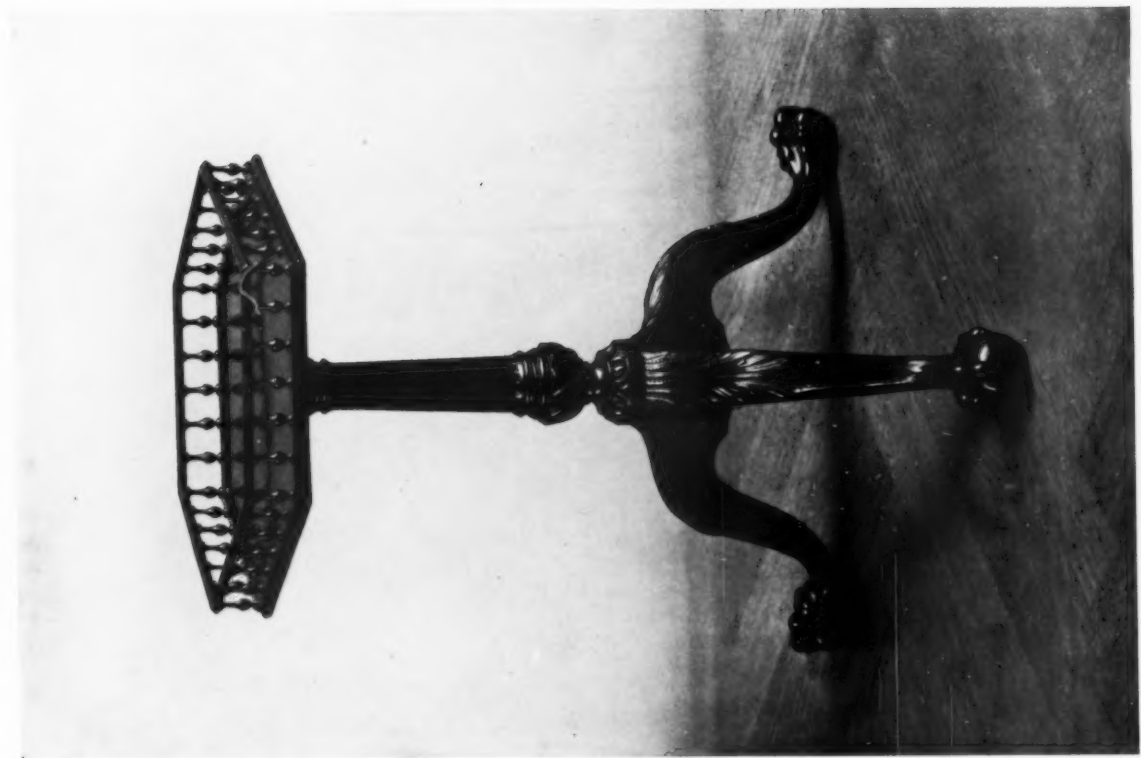


Fig. VI. A MAHOGANY KETTLE STAND on tripod base with hexagonal galleried top. *Circa 1755*

EIGHTEENTH CENTURY MAHOGANY FURNITURE

A further economy in this grade of furniture was the use of deal for drawer linings or bottoms instead of oak or mahogany.

These economic factors concerning XVIIIth century mahogany are reflected in the percentage of this furniture that is extant to-day. Pieces of the first grade are excessively rare; pieces of the second grade, both of London and provincial make, are fairly common; and the third-grade furniture, the majority of which dates approximately from 1780 to Victorian times, exists in considerable quantities.

A distinguishing feature of mahogany of the first grade and that of the second, apart from quality, is the difference in scale. The rooms in the "edifices" and mansions of the aristocracy and wealthy were planned to a far larger scale than the rooms in the "common house," which was furnished with furniture of the second grade and lived in by tenants who possessed moderate incomes.

For apartments of spacious and lofty proportions, pieces of furniture were designed of large and tall dimensions so to be in harmony of scale with their surroundings. It is for this reason that the majority of mahogany bookcases, writing, dining and side tables, stands and looking-glasses, and suites consisting of couches, easy chairs and stools, when of the first grade, are of large dimensions. The dining-room chairs that were designed for the "best Dining Room" in a nobleman's house were larger than the chairs used in the rooms of the middle classes, being several inches wider and deeper in the seat and higher in the back.

The mahogany bedroom furniture of the first grade (commode dressing-tables, tallboys, wardrobes and beds) was not as a rule designed in a large scale in the same way as the furniture for the drawing-room, library and dining-room. The reason for this is that in a house "intended for elegance and magnificence" the bedrooms were sacrificed to the "great" rooms on the ground and first floors and accordingly were of a smaller scale. Tea and card-tables and occasional tables were also pieces that were not usually made of large dimensions.

It was apparently the custom in the XVIIIth century for the wealthy nobility to commission the London cabinet-maker and upholsterer to furnish the best room of their country mansions. The more ordinary furniture was purchased locally and the furniture used in the servants' quarters was sometimes made by the estate



Fig. VIII. A MAHOGANY CANDLE STAND (one of a pair) of a very unusual design; the graceful form of this stand is especially noteworthy. *Circa 1740*



Fig. IX. A MAHOGANY CARD TABLE of elegant design with cabriole legs terminating in claw and ball feet. *Circa 1750*

joiner. The less well-to-do country gentry obtained their furniture, which belonged to the second and third grades, from provincial cabinet-makers and joiners.

The furniture illustrated shows examples belonging to both the first and second grades. The three tripod tables (Figs. II, V, and VI), the candle-stand (Fig. VIII), the two card tables (Figs. IX and XI) and the side-table (Fig. X) are all examples of the first grade. The small tripod table or kettle stand (Fig. VII) and the side-table (Fig. I) are of the second grade.

The two tables (Figs. II and V), with their elegantly curved legs and tops decorated with carving of the highest quality, are both outstanding specimens. The tripod table was the product of three craftsmen, the carver who shaped the legs and enhanced the table with ornament, the turner who turned the pillar and top, and the joiner who assembled together the top, the pillar and the legs.

The tripod table enjoyed considerable popularity in the XVIIIth century. This was undoubtedly due to its general usefulness as a table for all purposes and the ease with which it could be moved. Another asset possessed by the tripod table was its stability, due to a tripod foot being able to accommodate itself to an uneven floor.

The tripod table was primarily a mahogany table, as walnut tree did not economically yield planks of sufficient width to construct the top in one piece—an essential construction both for strength and appearance. From the

introduction of mahogany in 1720 to the end of the century many tens of thousands of mahogany tripod tables must have been made throughout England. By far the larger number was unadorned with carving, the tops being constructed of a plain slab of mahogany and the only ornamentation being the pillar with its turned members and sometimes with a gadrooned bulb. It is probable that the reason for the predominance of this plain variety of tripod table was due to its being made largely by firms of provincial cabinet-makers and joiners, who did not employ carvers skilled in carved ornament, as their trade was confined solely to plain and inexpensive furniture.

In contradistinction to this type of furniture maker there were the firms, both London and provincial, that produced cheap and showy furniture of poor quality. Such firms made tripod tables from inferior open-grained mahogany of light weight decorated with coarse carving.

The tripod table made of good quality, close-grained mahogany, with the legs of an elegant curve decorated with well-executed carving, and with the top carved with a piecrust edge, was usually the product of the London cabinet-maker. Such tables did not, however, exhibit the high quality execution of the two examples illustrated, both of which were unquestionably the product of a firm of cabinet-makers who specialized in furniture of the best and most expensive type. The fine quality of the mahogany of these two tables is shown by the figured wood used for the tops (Figs. III and IV).



Fig. X. A SIDE TABLE with marble top on mahogany frame with serpentine front. *Circa 1750*

EIGHTEENTH CENTURY MAHOGANY FURNITURE



Fig. XI. An exceptional example of a mid-XVIIIth-century MAHOGANY CARD TABLE. The form of the cabriole legs is unusually graceful

The kettle-stand (Fig. VII) illustrates an alternative construction of the tripod stand. In this stand the pillar is a separate unit from the tripod base to which it is fixed by a wooden screw to the platform which is upheld by the tripod legs. The more customary construction of a tripod was for the legs to be fixed to the base of the pillar by a dovetailed joint.

The two mahogany card tables (Figs. IX and XI) are both specimens of the highest quality execution. The elegant curve of the legs, and their unity of design with the finely modelled claw and ball feet, are features found only in tables of the best quality. Both these card tables have what is known as the "concertina" action, which allows both back legs to come away from the frame to support the folding leaf. This construction gives the table

a far more pleasing appearance when open, as the back legs are situated at the corners of the top.

The small side-table (Fig. X), with mahogany frame and marble top, is another piece of mahogany furniture of the first grade. The serpentine front is an unusual feature of design for a side-table with cabriole legs.

The side-table (Fig. I), supported on six legs in the form of consoles, is the least satisfactory in design. The console leg, an adaptation of an architectural support, does not make a satisfactory table leg from the point of view of design. A console as originally conceived was a bracket support to a cornice or a balcony. To make a console free-standing (as in the table under review) is to misuse it, as its form is not now in correct relation to its new function.

ON A PORTRAIT IN THE NATIONAL GALLERY OF IRELAND

BY F. M. KELLY



Fig. I. A SPANISH PRINCE. Circa 1561. By Alonso Sanchez Coello
National Gallery of Ireland

OF the unhappy heir to the crown [*sc.* Don Carlos, son of Philip II of Spain] we possess a variety of portraits, more or less characteristic, by Alonso [Sanchez Coello]. We first make his acquaintance as a lad in the convent of the Descalzas Reales.¹ We meet him in the flower of his youth, sumptuously apparelled, in the National Gallery of Ireland² [Fig. I], and a wholly similar presentment is to be seen in the Palace of Versailles. The signs of his fatal malady are already perceptible in the Prado likeness with the date 1564 [*sic*].³ Still more accentuated are the

¹ Madrid. Reproduced in A. L. Mayer: "Geschichte der Spanischen Malerei" (2nd ed.) I p. 224; hardly suggests Coello, still less Don Carlos. I cannot find it mentioned in Tormo's list in "En las Descalzas Reales," which does refer to a "Don Carlos" portrait, but nowise like this.

² Von Loga: *Op. cit.* (Fig. 80). His editor in a footnote remarks: "No doubt Alexander Farnese." Beruete is of the same opinion.

³ It is not dated; evidently the writer is confusing it with the next work referred to, which is so dated—and signed.

marks of decline—mouth agape, shoulders awry, legs of unequal length—in the portrait in the Hofmuseum, Vienna. Aged twenty-two the prince appears in the portrait, painted in the year before his death, belonging to the Conde de Oñate, reproduced and accurately described in Carderera's 'Iconografia Española,' an old copy of which is in the reserve of the Vienna Museum"; (von Loga, Valerian: "Die Malerei in Spanien" posthumously edited by Oskar Fischel and Ernst Kunkel, Berlin, 1923).

The romantic legends, culminating in Schiller's eponymous tragedy,⁴ that once invested with sentimental

⁴ We can trace their growth in the writings of Brantôme, Saint-Réal, Campistron, Alfieri, M. A. Chénier, etc.



Fig. II. ALEXANDER FARNESE, PRINCE OF PARMA. Signed and dated 1557. By Anthonis Mor
Royal Gallery, Parma

ON A PORTRAIT IN THE NATIONAL GALLERY OF IRELAND



Fig. IV. ALEXANDER FARNESE EMBRACED BY THE CITY OF PARMA. By Girolamo Mazzola Bedoli
Naples Gallery

appeal the mere name of this particular Don Carlos, have had, in art too, a curious corollary, hitherto little noted. I refer to the plethora of "portraits," good, bad and indifferent, often found in the most unexpected places, which continue to pass under his name. In a less critical age a rooted prejudice against Philip II (by no means confined to Protestants) and in favour of William of Orange⁵ eventually led partisan-writers to conjure up out of this poor degenerate a pathetic victim of a father's jealousy. Impartial research into the facts has shattered this false image beyond repair; the romantic hero emerges as something little better than a mischievous maniac. But an echo of the myth seems to survive in a number of canvases impartially flaunting the unwarranted label "Don Carlos."

The present article, however, is concerned less with these impostures in general than with the above-cited portrait at Dublin (Fig. I) and, in a

⁵ His famous "Apologia" of 1581 is at the root of the trouble. His object was to vilify Philip II, by fair means or foul, quite as much as to justify his own conduct.

minor degree, the Versailles version thereof. If we deal first with the latter, it is because it appears to be primarily responsible for any misunderstanding in which the former has become involved. It has long enjoyed accidental advantages over the other, due to a more public situation and the longer time it has been before the public. It bears the highly suspicious inscription: DOM [sic] CARLOS PRINCE / DES ESPAGNES MORT / EN 1568. This self-condemned fraud appears in a measure to have imposed on a number of critics who might have been expected to discount it. As a result the Dublin picture, of which it is obviously an inferior copy, has been similarly misidentified.⁶ I had already dealt briefly with both works elsewhere a couple of years ago;⁷ but in the light of my later researches I am now able not only to restate my previous conclusions in more positive terms, but furthermore to establish the original provenance of the Coëlle in the National Gallery of Ireland.

As I had already pointed out, the claim of either of these works to represent Don Carlos should have been ruled out of court from the outset, in view of the total absence of the insignia of the Golden Fleece combined with the evident age of the sitter. I was, I believe, the first—on the occasion of the Spanish Old Masters Exhibition at the Grafton Art Galleries in 1913—to

⁶ E.g. by Mme Roblot Delondre: "Portraits d'Infantes," Appendix, Note 24.

⁷ *Burlington Magazine*, June, 1934, pp. 278-282 "The Iconography of Costume" and Plate C.D.



FIG. III. ALEXANDER FARNESIUS
P. P. Princ. An. XIII. Nat.
Salting Collection, S. Kensington



Fig. V. PORTRAIT OF ALEXANDER FARNESE, PRINCE OF PARMA. 1562-1564

By Alonso Sanchez Coëlle (?)

Royal Gallery, Parma

point out the unmistakable resemblance of the Dublin "Spanish Prince" to the superb "Alexander Farnese" by Anthonis Mor at Parma (Fig. II). This was noted in the *second* edition of the catalogue, the first having been content with the usual "Don Carlos" suggestion. The Versailles version, at first catalogued as the work of Mor, has long since been accepted as a copy after Alonso Sanchez Coëlle; whether its claim to represent Don Carlos has yet been officially rejected I do not know.

The Dublin "Spanish Prince's" pretensions to be an original work by Coëlle, have never, to my knowledge, been seriously questioned. To me, personally, it seems, on merely stylistic grounds, to fit in perfectly among the limited number of portraits which may safely be ascribed to the master himself: to be, in fact, not merely a Coëlle but a typical Coëlle.⁸ There are, however, other grounds for attributing the portrait to him, the Versailles picture being clearly no more than a laborious, second-hand imitation by an indifferent artist. If any doubts could still exist as to the subject, comparison with other authentic portraits is sufficient to dispose of them. Apart from the medal in the Salting Collection, "AN. XIII. NAT." (Fig. III), we have no less than four youthful likenesses of Alexander Farnese. They

⁸ My own special line of research has brought me into closer contact with his real and alleged works than many an abler critic. Even Spanish writers—mainly obsessed with El Greco, Velazquez and Goya—pay small attention to his output.

range from about 1555 to *circa* 1563-64. Taking them in chronological order, they are: (1) the allegorical portrait by Girolamo Mazzola Bedoli (Fig. IV), at Naples, which shows the lad about the age of ten; (2) the full-length by Anthonis Mor, signed and dated 1557 (Fig. II), at Parma; (3) the Coëlle at Dublin, *circa* 1561-62 (Fig. I); and (4) another portrait, apparently about 1563-64, also at Parma. By a fortunate chance, in all four pictures the pose of the head is practically identical, which simplifies comparison. Of these four the first-named at Naples—is quoted in this context chiefly *pour memoire*; it is the three others which directly concern us for the moment.

To students of that excellent portraitist the impressive painting of the young Farnese by Anthonis Mor⁹ at Parma should be familiar. That it does represent the Prince of Parma appears certain.¹⁰ Allowing for the interval of a couple of years between them and the difference in technique between the two artists, it is clear that this and the Dublin picture represent the same lad. Even closer is the resemblance between the latter and the second portrait in the Parma Royal Gallery, which shows us the young prince approaching manhood (Fig. V). This Professor Antonino Sorrentino, the present curator of the museum, has been at pains to prove likewise the work of Mor, executed at Brussels in 1565 on the occasion of Alexander's marriage to Mary of Portugal.¹¹ Though the scope of this article does not permit me to labour the point here, I would suggest that closer study negatives this view. There can be, I submit, little doubt that it was painted in Spain before 1565 and probably by Coëlle. The identity of feature in the Dublin portrait and the two at Parma—the main point at issue—is self-evident.

When my previous article appeared in the *Burlington Magazine* I was unaware of a piece of concrete evidence which not only clinches the identity of the Irish Coëlle once and for all, but is highly significant in determining its primary ownership. The bearing of this particular "document" on the present argument appears to have passed hitherto unnoticed.¹² I refer to one of the frescoes in the Villa Farnese at Caprarola.

This grandiose residence was built by Vignola about the middle of the XVIth century for Cardinal Alessandro Farnese (uncle and namesake of the subject of this essay), by whom the internal decoration was entrusted to the brothers Taddeo and Federigo Zuccaro. The glories of the ducal house of Parma were to be commemorated in a series of imposing frescoes. These monumental compositions, still *in situ*, are more pretentious than convincing. Artistically unsatisfying, as historical records they are of indifferent value, even where quite recent events are depicted. Yet up to a point they repay study: since, when full allowance is made for

⁹ Mor van Dashorst alias Antonius Morus, Antonio Moro and Sir Anthony More.

¹⁰ Naples Archives. "Carte Farnesiane," fascio 1302: "6 Un altro [ritratto] in tela col Ppe. Alessandro giovanetto in piedi quando ando in Spagna." (Inventory of 1697).

¹¹ In *Bollettino d'Arte*, March, 1932. Note that the latest book on Mor (G. Marlier's, 1934) includes this article in its Bibliography, but nowhere else refers to the picture among his possible works.

¹² Venturi (*Storia dell'Arte italiana*, IX, Pt. V, p. 859) does notice the resemblance of the figure in the fresco to the portrait by Mor at Parma.

ON A PORTRAIT IN THE NATIONAL GALLERY OF IRELAND



Fig. VI. POPE JULIUS III ENDOWS OTTAVIO FARNESE WITH THE SEIGNORY OF PARMA
FRESCO

By the Brothers Zuccari

At Caprarola

their (perhaps inevitably) fanciful conception, they certainly contain elements demonstrably borrowed from authentic sources. Our immediate business is with a painting in the Sala dei fasti Farnesiani: a scene described by Vasari as, "Pope Julius III confirming Duke Ottavio and the Prince his son in possession of Parma and Piacenza in presence of Cardinal Farnese . . . all being portraits from the life" (italics mine) (Fig. VI). The words "portraits from the life" implies no more than "copied" or "adapted" from authentic likenesses. Now the event depicted actually occurred (as the inscription duly records) in 1550, when "the Prince his son"—i.e., the subject of our article—had barely



Fig. VII (detail of Fig. VI). THE YOUNG PRINCE ALEXANDER OF PARMA, HIS FATHER (OTTAVIO) AND UNCLE (CARDINAL ALEXANDER)

reached the tender age of five. Yet in the fresco he has blossomed forth into a resplendent youth of some sixteen or seventeen years of age, who stands conspicuous (incidentally, the only standing figure in the group) in the centre, immediately behind his kneeling father and uncle (Fig. VII). The point to note about the figure is that it is frankly adapted from the Dublin "Spanish Prince." We say "adapted" rather than "copied," because the nature of the scene depicted called for certain departures from the model (Cf. Fig. I). The gay plumed bonnet and the action of the hands were inconsistent with the subject of the fresco: so they have been more or less artfully eliminated. The

rendering of the features is not entirely satisfactory: this, however, may apply merely to the present state of the fresco. These trifling discrepancies are insufficient to disguise the filiation of this figure. Its presence in the picture can only be due to the Cardinal's instructions. We know from Vasari how rigidly circumscribed were the designers of the Caprarola frescoes by their patron's fussy interference.¹³ There are details which are hard to credit to any artist with a knowledge of his job.

It was an age, particularly in Italy, when what one might call international portrait galleries were all the rage among princes and big collectors. Among painters to profit by this boom was Sanchez Coëlle; for likenesses of Spanish notabilities were in great demand. His correspondents included Cardinal Farnese,¹⁴ whose nephew, the young Prince of Parma, was a conspicuous ornament of the Spanish court at the very time when Taddeo Zuccaro was painting at Caprarola. Coëlle's official salary from King Philip II being usually in arrears, he would be doubly alive to the importance of capturing the favour of so munificent a Mæcenæ as

¹³ Cf. letter of meticulous instructions (15th November, 1562) from the Cardinal's secretary, Annibale Caro, quoted in full in Vasari's "Life of Taddeo Zuccaro." See also the series as etched by G. K. von Prenner: "Illustri fatti Farnesiani . . . di Caprarola"; Rome 1748.

¹⁴ Cf. Justi (Carl): "Miscellaneen aus drei Jahrhunderten spanischen Kunstlebens," Vol. II ("Bildnisse des Don Carlos"), p. 47; Berlin, 1908. The author states he had seen correspondence between the parties in the archives at Parma. I have hitherto failed to elicit more detailed information.



Fig. VIII. DON CARLOS, PRINCE OF SPAIN. Signed and dated 1564.

By Alonso Sanchez Coello

Kunsthistorisches Museum, Vienna

the Cardinal. He was a seasoned courtier no less than an artist. Our "Spanish Prince" is essentially a *portrait d'apparat*: none more sumptuous is to be found in XVIth century art. What could be more subtly designed to flatter the prelate's personal and family pride in the person of his brilliant nephew and namesake? Small wonder if, reckless of such matter-of-fact trifles as mere chronology,¹⁵ Cardinal Alessandro Farnese selected it as the model for the figure in this scene of the "fasti Farnesiani," thus lending added lustre to his own name of Alessandro.

In conclusion, we take leave to reproduce the genuine portrait (Fig. VIII) of Don Carlos, signed and dated 1564, by Sanchez Coello, now in the Kunsthistorisches Museum, Vienna. There can hardly be any question that it is the very one commissioned in that year by Dietrichstein, the Imperial envoy to Spain, for his master, Maximilian II. There are solid reasons for believing it to be the most truthful record now extant,¹⁶ being, as it were, "private and confidential."

¹⁵ The insertion in the frescoes of portraits at variance with the date of the events portrayed occurs in others of the frescoes. Thus in that showing Pierluigi Farnese invested by Pope Paul III with the gonfalon of the Church in 1535 the figure of the young Ranuccio Farnese (later Cardinal of Sant' Angelo), then five years old at most, is borrowed from the portrait now in Sir Frederick Cook's collection, Richmond, which cannot be earlier than 1542.

¹⁶ Heinrich Zimmermann: "Zur Iconographie des Hauses Habsburg," II. "Angebliche und wirkliche Bildnisse des Don Carlos" (in "Jahrbuch der Kunsthistorischen Sammlungen . . ." XXVIII.) The conclusions drawn seem to me irresistible.

N.B.—With reference to Von Loga's list, note that the "Hofmuseum" is now the Kunsthistorisches Museum, and that Count de Oñate's "Don Carlos" now belongs to Count de Villagonzalo.

SCULPTURE IN THE MELLON COLLECTION

BY RUDOLF WITTKOWER



Fig. I. ANDREA DELLA ROBBIA. MADONNA. Glazed terra-cotta relief. Detail

THE Mellon Collection, which has recently been given to the Government of the U.S.A., owes its fame not only to a considerable number of precious pictures, but also to some exquisite pieces of Italian Quattrocento sculpture. The pictures of this collection have been given very wide publicity, but we think it well worth while to draw the attention of the connoisseur to the special merits of the sculpture. Although the actual number of exhibits illustrated here is small, one obtains a definite and clear impression of some outstanding personalities as well as of the trend of development of Quattrocento sculpture.

With the exception of Laurana's portrait of a Neapolitan princess, all the pieces reproduced here come from one of the finest collections of Italian Quattrocento art, that of M. Gustave Dreyfus in Paris. He acquired most of these works from the painter Timbal, who had collected them with the help of M. Piot, the best-known French connoisseur of his day.

The most valuable pieces in the whole collection are doubtless Laurana's portrait (Fig. VI) and Desiderio da Settignano's bust of a boy (Fig. III). Laurana's work belongs to a series of female portraits, which were collected for the first time about fifty years ago by Dr. Bode and attributed to Francesco Laurana, an attribution which has since been proved to be quite correct. The bust in the Mellon Collection was discovered by the Florentine collector, Alessandro Castellani, in Naples. It later came into the possession of the well-known Florentine dealer, Stefano Bardini, and from there found its way into the Thomas Fortune Ryan Collection in New York. At its sale in 1933 it was acquired by Lord Duveen for the considerable sum of £20,500.

The conception of Laurana's portraits of women is very different from the realism of the Florentine Quattrocento masters. All Laurana's busts show a kind of generalization of form and expression which appeals strongly to the modern observer. While

APOLLO



Fig. III. DESIDERIO DA SETTIGNANO. BUST OF A BOY
Marble



Fig. II. ATELIER OF DONATELLO. BUST OF ST. JOHN
Coloured terra-cotta

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SCULPTURE IN THE MELLON COLLECTION

XIXth-century critics, such as Dr. Bode, considered his works to show features of manneristic standardization, we now appreciate in them a generalizing abstraction from the individual subject; with the result that the distinction between the persons represented is difficult, especially when Laurana portrayed different members of the same family.

After staying for years in Genoa, Naples, Southern France and Sicily, the Dalmatian Laurana returned after 1471 to Naples and worked under the patronage of King Ferdinand I. One of the portraits of that time bears the contemporary inscription: *Diva Beatrice Aragonia*. (This work was formerly in the Dreyfus Collection.) Beatrice, fourth daughter of Ferdinand, was born in 1457, and in 1475 married King Matthias Corvinus of Hungary. This is a starting point for establishing the identity of a number of other busts in Paris (Louvre and Musée André), Berlin, Vienna and



Fig. V. ATELIER OF ANDREA DELLA ROBBIA. MADONNA ADORING THE CHILD. Unglazed terra-cotta relief



Fig. IV. DESIDERIO DA SETTIGNANO. MADONNA. Marble relief

Palermo, which at any rate represent members of the same family and can be dated about 1475. The portrait in the Mellon Collection and that in Berlin are almost identical, and definitely represent the same princess. Also in each case the bust and the oval socle, around the base of which classical subjects from sarcophagi are represented, are made from one piece of marble.

While Laurana's interpretation of the portrait reflects something of the feudal character of the society for which he worked, Desiderio's bust of a boy gives a deep insight into the mentality of the Florentine Rinascimento. It shows singular intimacy of expression and delicacy in the treatment of the marble. To make busts of children in marble was a special fashion in the second half of the XVth century in Florence. The type was invented by Donatello with busts such as the one of St. John in the Mellon Collection, yet the power of his temperament forbade the charming intimate interpretation which was achieved after 1450 by Desiderio and Antonio Rossellino. This type of bust disappears at the end of the century with the religious revolution of Savonarola, to whom it must have been repugnant that these busts did not simply portray boys, but were also intended to represent the Christ child or St. John, as proved by the fact that some of them have halos. This religious projection of children's portraits—the first in the history of art—reflects the remarkable situation in Florence, a democratic civilization firmly based on religion.



Fig. VII. MINO DA FIESOLE. CARITAS. Marble



Fig. VIII. MINO DA FIESOLE. FIDES. Marble

Donatello's coloured terra-cotta bust of St. John (Fig. II) is not comparable in quality with Desiderio's work. It can only be regarded as a repetition from Donatello's atelier of the better bust in Berlin. It gives, however, a very good idea of the type of sculptural art in a relatively cheap material which adorned the houses of the Florentine middle class during the Quattrocento.

This development from Donatello's strict realism to Desiderio's refined, cultivated ideal of boyhood, is also evident in the case of the Madonna (Fig. IV). The

Mellon Collection includes a typical example of a Desiderio Madonna in *rilievo scacciato*—that type of smooth transition from one relief plane to another, which gives an almost pictorial impression. This also was a Donatello "invention," but the softness of the marble surface and the domestic interpretation of mother and child are features which appear only in the second half of the century.

The Robbia Madonna in adoration before the Child (Fig. V) recalls the austere and simple greatness of the art of the first half of the century, although it cannot

SCULPTURE IN THE MELLON COLLECTION



Fig. VI. FRANCESCO LAURANA. BUST OF A NEAPOLITAN PRINCESS. Marble

have been executed before the eighties in the workshop of Andrea della Robbia. This piece offers an interesting study in craftsmanship and procedure. It is still unglazed, but there are glazed replicas of the same relief in the Ashmolean Museum in Oxford, and in some places on the Continent.

The composition of the Madonna adoring the blessing child is a unique creation of Luca della Robbia's, dating from about 1450. Its prototype is a real Nativity with St. Joseph and the ox and the ass, as it is found in Luca's relief in the Boston Museum. The Mellon relief is almost identical to this composition, but the upper part, with God the Father and the Angels, is derived from Andrea della Robbia's own famous altarpiece of the Adoration in La Verna, dated 1479. It may be added that innumerable versions of the Madonna in Adoration before the Child from Andrea della Robbia's atelier are modelled on the altarpiece at La Verna. But in the case of the Mellon relief and its few replicas, the Verna motif of the upper part is combined with the earlier Luca della Robbia conception.

A simpler work from Andrea's workshop is the Madonna with the Child on her lap (Fig. I). It is an exact repetition of the Sassetti altarpiece in Berlin with the Madonna in full figure and two accompanying saints. This work belongs to Andrea's early period, about 1465. The Child's left arm is thrown round his mother's neck, and with his right hand he plays with her kerchief, a motive which recurs with variations in many of Andrea's Madonnas.

In this Madonna composition Andrea again makes use of a prototype by Luca della Robbia, an example of which may be seen in the Boston Museum; only the figures are reversed. In spite of this dependence, however, the typical spiritual changes between the first and the second half of the century are apparent: Andrea's Madonna is no longer a representative of the common people—form and expression are very much refined. She is now seated on a carved chair and wears a garment of fine material with an elaborately knotted girdle. The halo, also, is a later addition—none of Luca's

Madonnas have it. The further addition of God the Father with the putti and the Holy Dove produces a richness which is only possible in Andrea's atelier.

In the second half of the Quattrocento we find a more refined but less spiritual continuation of the tendencies of the first half of the century, as shown by the contrast between Desiderio and Donatello, and between Andrea and Luca della Robbia. At the same time there is a very interesting Gothic revival, which can be illustrated by Mino's remarkable allegories of Fides and Caritas (Figs. VII and VIII). The sculptures of this master vary greatly in quality, but these two works are certainly among his best. They once formed the two sides of a tomb, between which stood the sarcophagus. It has not been definitely established whose the tomb was, but it can be assumed that it stood in Rome, since the type is Roman and not Florentine. Mino worked in Rome between 1471 and 1480, and the style of the sculpture corresponds with this period, so that the tomb can be dated about 1475. Mino's sculptural style, with the unstable pose of the figures, the rigid, wrinkled folds, the coolness of the marble treatment and the renunciation of detailed realism, illustrates

very well that "anti-classical" trend of development which leads to the mannerism of the XVIth century. On the other hand, the effect on Mino's style of the sculpture of Roman sarcophagi must not be overlooked.

Some mention must be made of the odd piece in this collection, the so-called Verrocchio (Fig. IX). This terra-cotta bust of a woman is apparently a fake. Paul Vitry, in his article on the Dreyfus Collection in "Les Arts," 1907, considered it to be Milanese rather than Florentine. But even in its original condition the work was, I think, a XIXth-century falsification, although it looked quite different from its present appearance. It was so thoroughly "cleaned" in America that now many details appear which never existed before! In my view it would be wise to remove this bust from the exhibition, in order not to compromise the great value of this collection, on the possession of which the city of Washington can be congratulated.



Fig. IX. XIXth-CENTURY (?) TERRA-COTTA BUST

The illustrations in this article are from photographs supplied by courtesy of the A. W. Mellon Educational and Charitable Trust.



PORTRAIT OF A GENTLEMAN

By TERBORCH

*From the original in the National Gallery
(By permission)*

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THE PAINTED TRAY

BY JOHN KYRLE FLETCHER



Fig. VI. OVAL TRAY with gold lac ground
Mlle. Camargo dancing; after Lancret

THE Painted Tray was, from the first, a homely chattel of the house, and was made to serve two distinct purposes. Throughout the day it stood on a shelf as part of the decoration of the room, to be taken down, however, at that quiet afternoon hour when the faint clatter of tea-cups and saucers proclaimed that the family were preparing to take tea.

I think the credit for the first painted tin trays must be given to Edward Allgood, of Pontypool, in Monmouthshire, the inventor of the art of lacquering on metal. This was about the year 1730; prior to this he had worked as a manager at the newly invented rolling mills belonging to the Hanbury Family of Pontypool, and the sight of the smooth tinned plates in their finished state may well have inspired Allgood to complete the experiment begun by his father many years before. The result was a small factory for the production of articles lacquered on tinned iron sheets—this was called "Pontypool Japan" to distinguish it from the japan on wood which was then very popular.

One of the early tourists in South Wales, Bishop Pococke, has left us an interesting account of his visit to the Allgood Factory at Trosnant, Pontypool. He

tells us that it was a family affair, with the father and his sons, and their wives and children working together. He also points out that the decoration at this period (1750-55) was in gold on a lacquered ground.

I am able to illustrate one of these trays (Fig. I), an oblong tea tray with a finely pierced gallery, the ground colour of a rich crimson lacquer, and the landscape curiously depicted in pencilled gold. This represents Abington Abbey, the seat of Harvey Pelham, Esq., who married one of the daughters of Capel Hanbury from Pontypool Park.

The mansion and the adjoining church are shown on the tray, with the Arms of Pelham impaling Hanbury below. It is interesting to note that this specimen of the earliest period is quite as well made as at any later stage, but then craftsmanship in this country two hundred years ago was of a very high standard.

The next development was the introduction of coloured decorations. Benjamin Barker, the father of Thomas Barker, of Bath, went to Pontypool as foreman decorator and letterer. One of the earliest types of decoration introduced by him was the use of flower paintings in the style known as "Van Huysum" flowers,

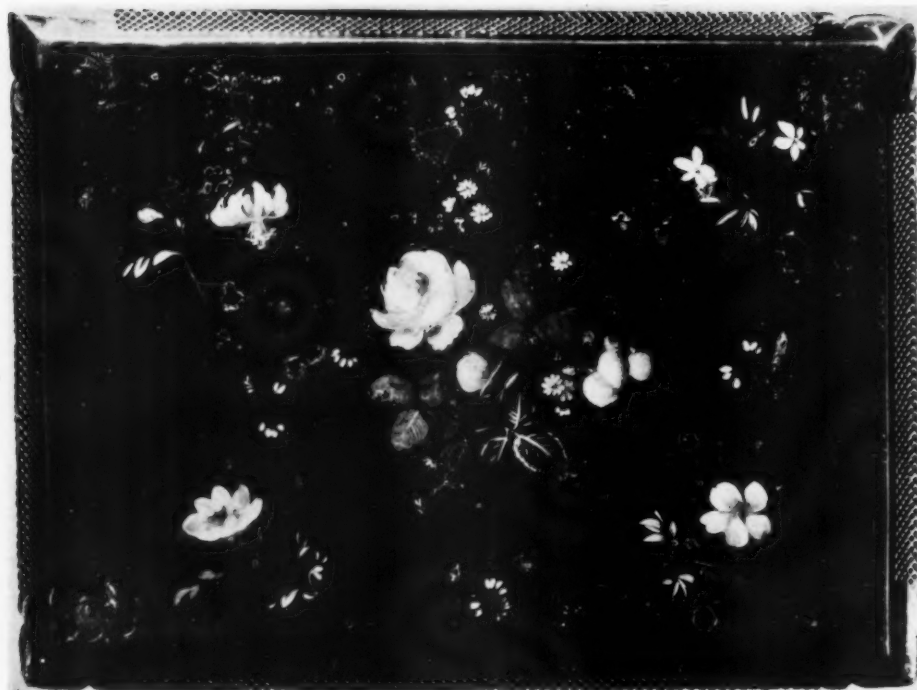


Fig. II. PONTYPOOL TRAY with coloured flowers
After Van Huysum

from the pictures by the well-known Dutch artist (Fig. II). These flowers, tulips, roses, &c., were painted on to a tortoiseshell ground, and the trays bearing these floral decorations have finely pierced edges, and the borders richly gilt. A tray of this type, if well preserved, is a real joy, a fine splash of mellow colour worthy to hang as an overdoor in the drawing or dining-room. Indeed, they represent the high-water mark in the decoration of the painted tray. Unfortunately, the photograph cannot fairly reproduce the peculiar charm of these trays.

Another tray of the same period is the well-known round tray decorated with fruit, flowers and a bird, with a charmingly pierced border. These round trays have a peculiar interest, as there is a saying connected with them—it was a description of a stout person “as round as a Pontypool waiter.”

In the trading books of Messrs. Allgood & Co., of Pontypool, about this date there are references to oval trays painted with a “landskip” (Fig. IV), for which as much as fifteen guineas was charged. The introduction of coloured decoration added largely to the demand for them.

To this same period belong those trays decorated on a blue ground, which is a most effective colour in lacquer. There were at least three shades of this blue, a pale turquoise, peacock blue and mazarine blue. Sarah Siddons, in her speech at the Pontypool Theatre in 1790, spoke in praise of this lovely blue. I am, fortunately,

able to illustrate examples of both the peacock and the mazarine blue (Fig. V).

When Benjamin Barker resumed his wanderings and went off with his young family towards Bath, then William Allgood, the grandson of the founder of the Japan factory, found himself faced with a double problem. First, the japanners in the Midlands had begun to copy his patterns and shapes, and they even gave themselves a new trade name, as will be seen at a glance at the early directories, where these japanners are described as “Pontypool Makers.” This was a great compliment to the original factory, but it showed, too, how keen the struggle was between the Welsh factory and their rivals in Birmingham and Wolverhampton. The other problem was to get a first-class decorator to take the place of Barker, and he boldly took the bull by the horns by taking a coach to Birmingham and engaging William Pemberton, the best decorator in the Midlands. Billy Allgood—he was known as “Billy”—was a man of great energy, and was also ever ready to adopt new ideas and fashions.

The classic designs of the brothers Adam found an echo in the designs on trays made by Billy Allgood and his rivals, and the popularity of Sir Benjamin West's famous picture, “The Death of Wolfe,” was largely due to the fine copies of the original which adorned the centres of so many trays. So in the same way the pictures by George Morland, Bigg and Copley, which were copied in coloured, stipple and mezzotint

THE PAINTED TRAY



Fig. IX. USK JAPAN TRAY. Early XIXth century
From Pontypool Park Collection



Fig. VIII. BLACK JAPPANED TRAY with birds and flowers in colours
From Coldbrook Collection



Fig. III. PONTYPOOL TRAY in colours Oldham Street, Manchester, 1780
Collection of Captain L. Twiston Davies

engravings, were again reproduced on the trays of Pontypool, Usk and Wolverhampton. The topographical series of views of towns are also most interesting as showing the places as they were a hundred and fifty years ago. The Billy Allgood Tray, with the view of the corner of Oldham Street, Manchester, about

1780 (Fig. III), reproduced by the kindness of Captain L. Twiston Davies, is an excellent example of the topographical tray, fine in colouring and free in handling.

This making and painting of trays did not remain solely an English product. The brothers Martin, of Paris, found that their lacquers, known as "Vernis Martin," were most effective when displayed on trays. The paintings of Watteau, Lancret and the other painters of the mid-XVIIIth century French School were reproduced by the Martins. The oval tray of gold lacquer reproduced has a charmingly painted portrait of the famous French dancer, copied from Lancret's picture now in the Wallace Collection (Fig. VI).

About the same time the Dutch, who at first were large importers of Pontypool japan, began to enter the market, and some of the lesser XVIIIth-century Dutch painters decorated the trays made in Holland. These often have views of Dutch landscapes, market scenes, and subjects after Teniers.

The untimely death of Billy Allgood saw the triumph of the cheap and nasty tin trays. Some of the early XIXth-century trays had certain points of interest, like the one of the gentleman and the two boys in the one horse chaise, but the old fine surface is missing. We hear sometimes of the lost secret of making the old japan, but the real secret was frequent re-stoving. Some pieces, having been rubbed down and relacquered,

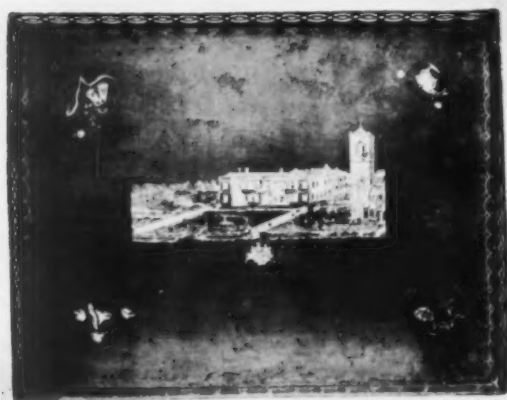


Fig. I. THE EARLIEST TYPE OF PONTYPOOL TRAY
Crimson ground, decoration in gold

THE PAINTED TRAY



Fig. IV. PONTYPOOL TRAY with painted centre and peacock blue border
Collection of Francis Jupp, Esq.

were fired in the stove time after time until the sheet iron and the lacquer had become as one, and no bending would make the lacquer scale off, as it usually does from the modern tin tray.

I have said little in praise of Wolverhampton's trays for the simple reason that the trays I have met with of undoubted Wolverhampton manufacture, though well lacquered, they lack first-class decorative effect, whereas the Birmingham trays, which usually have floral designs, are of a much higher standard, in fact, Taylor's Birmingham trays were worthy specimens of the Midland lacquerer's art. These, however, are but copies of the Pontypool tray, or of those made by the same family at the rival factory at Usk, a few miles from Pontypool.

This series of reproductions gives a slight idea of the infinite variety of decoration which helped to make the painted tray so popular with all classes of people. I have not attempted to deal with the wide range of papier mâché trays, these products of Jennings and Betteridge and other makers, the rivals to the tinned

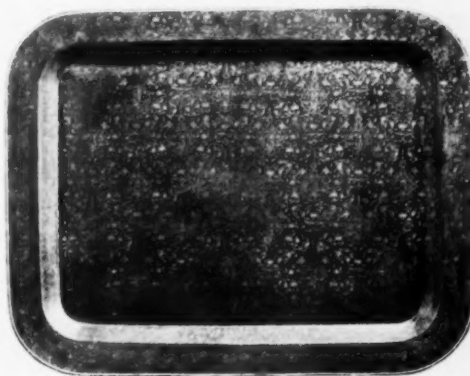


Fig. V. PONTYPOOL. MAZARIN BLUE TRAY, with arabesques in gold



Fig. VII. BILLY ALLGOOD TRAY. 1800 period A Boarding Expedition during Napoleonic Wars

tray, deserve to have a separate article, if only to illustrate the infinite variety of inlay and design. So for this article I have confined myself to the homely tin tray, so many specimens of which have survived, and still remain, to please yet another generation.

Early in the XIXth century more conventional decorations were introduced, the old painters were dying out, and a more slapdash commercial style of decoration was being introduced, yet some of these designs are very effective. Of these conventional patterns Fig. VIII is a good example, and the quality of the lac is still excellent.

At Pontypool Mrs. Mary Allgood, known as "the Widow Allgood," was too busy with her duties as postmistress, and with the sale of tallow candles, to be very deeply interested in the work of her late husband, who may well be called the last of the great japanners. At Usk the Allgood family had died out, and the more commercial methods of Messrs. Pyrke, who bought the Usk factory, are shown in their energy to secure cheap orders. One of their principal orders was for the

japanned fittings for Apsley House, when it was presented by the nation to the Duke of Wellington.

Their trays are usually of a plain though well-finished black surface, with a gilt band round the border. The same plain but substantial type were supplied for the furnishing of Somerset House, but these were mostly candlesticks and bookracks, with only a few plain trays.

In the Midlands the same efforts to produce something cheap are to be seen. Occasionally a fine piece of work was produced like the tray reproduced in the May number of this magazine, depicting the interior of the Hall at Gillingham Castle. This is so fine that but for the known date of Nash's work it might well have been included as a specimen of the earlier period. As it is, it serves as an example to show that good work was produced in what we might have termed a decadent period. There are other fine trays of this same shape to be seen—many in the apple-green colouring which was being made so popular by the porcelain of Rockingham and Coalbrookdale. These serve as examples to show that some firms put up a stern fight against the cheap and vulgar in tea trays.

NOTES FROM PARIS

BY ALEXANDER WATT



THE CANADIAN AND BRITISH PAVILIONS with frescoes by JOHN SKEAPING at the Paris International Exhibition

Photo., H. Baranger

FOR the benefit of foreign visitors who happen to be in France during this holiday month, the following is intended as a brief indication of a few of the many things of outstanding artistic interest that are to be seen at the Paris International Exhibition. But, to give merely a hasty resumé of the of the art sections would mean an examination of the entire Exhibition itself which, of course, is here impossible. For this reason I have given mention to one or two prominent artistic features, chosen somewhat at random, but which certainly ought to be of interest to APOLLO readers.

The main entrance to the Exhibition is from the new Trocadéro, an entirely revised edition of the former construction that, for many years, was considered such an eyesore by the Parisians. From the top of the Chaillot slope one looks down on a magnificent view of the Seine and one of the finest panoramas of the city. Royal palace, feudal holding, manorial residence, monastic retreat, amusement park and national museum have each, throughout the centuries, found place on this site. Napoleon, too, recognized the advantage of this situation and even entertained the idea of having the Palais du Roi de Rome built there. On the occasion of the 1867 Universal Exhibition, the ruins on the Chaillot slope were cleared away and a vast amphitheatre built in its place. Eleven years later this great, straggling casino, built in a composite Hispano-Moresque style and named the Palais du Trocadéro, was erected to commemorate, curiously enough, a victory of the French army in Spain. It was, however, only intended as a provisional monument for the holding of another Universal Exhibition. It would have been

absurd to have considered this vestige of a former eclectic epoch as a suitable expression and central motif for the present Exhibition of Arts and Crafts. The project realized by MM. Carlu, Boileau and Azema shows us a considerably transformed Trocadéro. The centre part of the building and its two towers have been demolished in order to obtain a large opening, fifty metres wide (twice the width of the Avenue de l'Opéra), between the existing wings of the building, which have been transformed and extended. On the close of the Exhibition these will house the former museums of sculpture and ethnography, in addition to the new Marine Museum.

It was no easy task for the committee, presided over by M. Huisman, Directeur Général des Beaux-Arts, to choose the 350 painters who have ornamented the French buildings and pavilions of the Exhibition. Yet nearly every well-known artist and almost every school of painting, from Impressionism to Surrealism, has been represented at its best. The decoration of the new Trocadéro—that I referred to in my last Notes from Paris—is an inspiring one; a total of sixty artists having been employed for this building alone. Here, for example, are monumental canvases by Jaulmes, Maurice Denis, Vuillard, Bonnard, Roussel, Dufy, Othon Friesz, Waroquier, Charlemagne, Planson, Chapelain-Midy, Oudot, Brianchon, Boussingault, Ceria, Luce, Moreau, Dufresne, Marchand, Souverbie, Narbonne and Billotey. And when one considers the great number of sculptors (including such men of genius as Maillol and Despiau) who have been commissioned to ornament the Museums of Modern Art, it is not surprising to learn that a sum of forty million francs was voted for the services

of a thousand artists and nearly five thousand collaborators!

A remarkable series of exhibitions are at present being held in this new State museum. The great exhibition of Masterpieces of French Art, the like of which has never before been attempted, is meeting with an enormous and well merited success. The rare quality of every one of the one thousand four hundred exhibits evinces the effort of the organizers to form an ensemble comprising only the finest examples of the works of the leading masters throughout the centuries. In the June issue of *APOLLO* I gave a short preliminary review of this signal manifestation, tracing the history of French art. I hope to be able to present a more detailed report in the near future, and meanwhile earnestly advise all those who may be passing through the French capital during the next three months not to miss this wonderful exhibition.

In addition to the collection of paintings by Van Gogh shown in the museological section, there is also an interesting exhibition of "Paris à travers les âges" now taking place in this museum. The great variety of objects by architects, painters and illustrators that are here on view must have made it very difficult for MM. Darras and Raymond Escholier to form such an exhibition. Here, for example, we see works by such differing artists as Hubert-Robert and André Lhote, Saint-Aubin and Boldini hanging side by side. And it is curious to note how the Paris and Parisians of the Impressionists differ from that of to-day, as seen in the paintings of Montmartre, by Utrillo; the Champs-Élysées, by Bonnard; the Paris bridges, by Marquet; the race-courses, by Dufy, &c. Outstanding among the many other notable exhibits relating to the French capital are a number of busts of sovereigns that have decorated the city, from Charles V to Bonaparte; a collection of prints depicting the old streets, fountains, markets, theatres and corporation signs of Paris; and the original drawings of Servandoni for Saint-Sulpice, of Chalgrin for Saint-Philippe du Roule, of Gabriel for the Place de la Concorde (approved by Louis XV), and of Mansard for the Place Vendôme and the Place des Victoires.

The Exhibition of Art and Science at the Palace of Discovery, in the Grand Palais, is one of unusual interest to art historians. Actually it is less a demonstration of the influence of science on art than the proof of certain extraordinary coincidences that regularly take place in this domain. It is not to be denied that there are strange analogies between the scientific, plastic and philosophic researches that are made at recurring periods in history. The main object of the exhibition, organized on the first floor of the Palace of Discovery by MM. Perrin and Florissonne, is to stress this correlation between science and art. Whole sets of schemes, models and reproductions here treat of that immense period of art starting with the Middle Ages and ending with the XIXth century. The exhibition is divided into three sections, each corresponding to a room. The first of these can be divided into three categories: the influence of the Golden Rule and of geometry, the influence of perspective, and the influence of geography and of astronomy. The principal example here codifying the Golden Rule is a portrait by Lucas Pacciolo, while the influence of geometry is indicated by a large photograph of the

Milan Cathedral, which is traced over in such a manner as to prove that it is constructed according to a succession of triangles and circles. Here also is the famous "Last Supper" by da Vinci, the composition of which is built up on a system of triangles of which the head of Christ is the summit.

The influence of perspective is illustrated by Dürer's portrait of Saint Jerome, which in itself is a veritable problem of perspective, and by a reproduction of the main doorway of the Palladio Theatre at Vicenza, which proves an extraordinary still-life deception.

The discovery of America and the invention of astrological instruments were paramount phenomena during the Renaissance. In a short space of time man was brought to realize that his World was not the centre of the Universe. Certain philosophic and religious theories — the Reformation, for example — further troubled the imagination of the artists of that age. Enlargements of some of the symbolic details from the famous triptych of the "Temptation of Saint Anthony," by Bosch, here serve as an excellent example. Another noteworthy example is the reproduction of a number of engravings by Callot, where the drawing of multitudes of minute figures has obviously been inspired by the invention of the microscope. This singular scientific influence is again evident in Tintoretto's "Paradise," the gyratory movement of the ensemble evoking the system of Copernic.

The second section is given over to the influence of the science of anatomy, and is explained by two panels of photographs representing the anatomical systems and



"HOLY FAMILY" By EL GRECO
Cleveland Museum of Art, Ohio

NOTES FROM PARIS

the human proportions of three different periods, those of Dürer, da Vinci and Jean Bernard. The third section is no less interesting than the first two, for it deals with the influence, during the XIXth century, of optics and chemistry on painting. It accounts for the problem of Impressionism, as based on the famous theories of Chevreul; the mathematical aspect of Cubism; the influence of art on photography, and *vice versa*; and of mechanism on art, as typified in the paintings of Léger. This original and very instructive exhibition of art and science, at the Palace of Discovery, is meeting with great success, for it is one that naturally appeals to a wide public.

Of the many great frescoes and panel paintings that are to be seen on the façades and interior walls of the exhibition pavilions, that executed by Raoul Dufy, for the Pavilion of Electricity, is quite the most important. It is primarily significant as the largest picture in the world painted by one of the most accomplished artists of to-day; for Dufy ranks with the five or six leading contemporary painters in France. This enormous composition, measuring 10 metres high by 60 metres long (a surface of 600 square metres!) may be described as a poetic symphony of the History of Electricity. There are one hundred and forty famous characters portrayed—philosophers, savants, doctors and inventors—from the time of Thales of Milet (550 B.C.) up to the present day, with Pierre and Marie Curie. The natural phenomena, terrestrial, celestial, subterranean and submarine, as well as the numerous electrical inventions of the ages, have all been depicted. Dufy has executed this colossal work with his customary genius. It is all the more astonishing, in a canvas of this size, that he has succeeded in carrying out such an intricate design and fascinating colour composition.

One of the outstanding exhibitions of the moment that is taking place in Paris outside the International Exhibition, is the very fine show of fifty paintings by El Greco, at the Galerie de Beaux-Arts. M. Wildenstein is to be congratulated on having brought together an imposing collection of this great master's work, such as

had never before been presented to the public in a private art gallery. This is mainly due to the good will of H.M. King Carol II of Roumania, who has lent nine important pictures to the exhibition. Museums and private collectors in Italy, America, Britain, Hungary, Norway and Switzerland have likewise generously contributed to the ensemble.

This exhibition offers an unique occasion for the study of this strange artist's logical development, which was formed under the influence of Bassano, Titian and Tintoretto. This Italianism is very evident in the "Guérison de l'Aveugle," from the Parma Museum; and the portrait of Clovio, which has here been lent, for the first time, from the Naples Museum. The "Saint-Suaire du Christ," from the Szarvas collection; and the "Madeleine repentante," from the Worcester Museum—both pictures signed in Greek capital letters—are characteristic of the early Toledo period. Another typical example that deserves special mention is the "Pietà," from the collection of the Comtesse de La Beraudière. The composition of this monumental little painting of rare quality is unique in the ensemble of El Greco's work.

The "Adoration des Bergers," from the collection of the King of Roumania, is the most important canvas on view. Much could be written on the subject of this intriguing composition with its curious "hidden Gothic" (according to Meier-Graeffe), Baroque, Byzantine and mystic Mediterranean elements. The beautiful "Sainte Famille," lent by the Cleveland Museum of Art, is of no less perfect a quality. It was painted a few years later, and is very typical of the artist's middle period.

The very striking portrait of a man from the Amiens Museum was, in all probability, executed at the beginning of El Greco's last period. It is one of his most typically Spanish works, and is worth comparing with the portrait of Clovio, which was executed in Italy. The admirable portraits from the collections of the King of Roumania and the Comte Contini-Bonacossi are among the last masterpieces executed by this extraordinarily talented master of the brush.



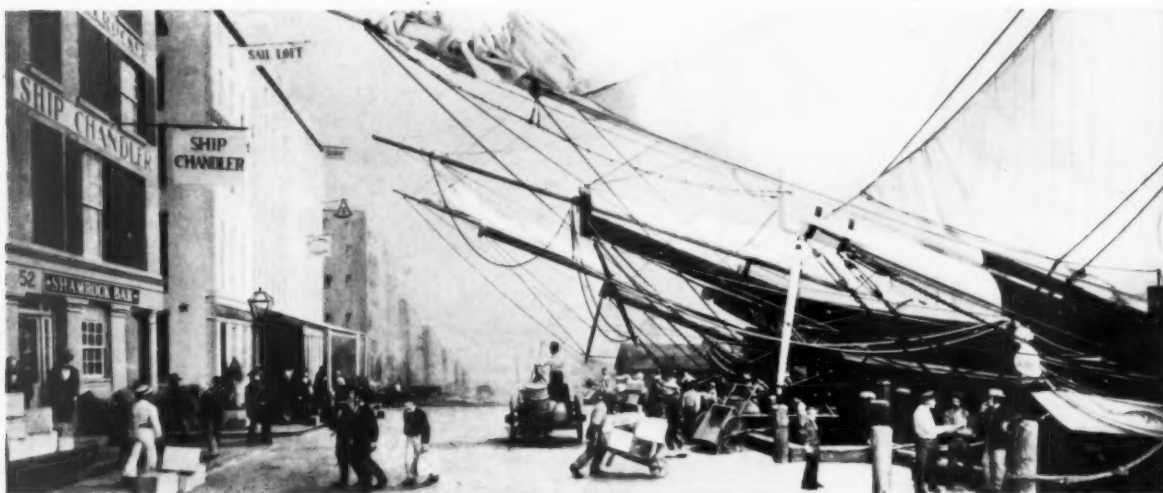
NIGHT PHOTOGRAPH OF THE NEW MUSEUM OF MODERN ART
at the Paris International Exhibition

Photo., H. Baranger

NOTES FROM NEW YORK

COOPER UNION AND THE MUSEUM OF THE CITY OF NEW YORK

BY JAMES W. LANE



SOUTH STREET, NEW YORK, in the 1850's

Miniature Group by DWIGHT FRANKLIN

Courtesy of the Museum of the City of New York

HERE in the United States we have had since 1895 one Musée des Arts Décoratifs—the Cooper Union Museum. It is both comparatively little known and one of the finest museums of its kind in the world. It is little known because it is housed on almost the top storey of an old eighty-year-old building in a now unfrequented part of the city, an edifice connected in the public mind with classes and lecture rooms for vocational education and with Abraham Lincoln's celebrated speech there in 1860 just before his first campaign for the Presidency. But imagine, in this architectural landmark of another era, set in the once fashionable district of John Jacob Astor and Washington Irving, the Academy of Music, and New York's first opera house, imagine a top storey that is a regular granary of rare decorative art. In this Museum for the Arts of Decoration, to give it its proper title, one may see the best collection, outside of France, of the architects and *ornemanistes* of the XVIIIth century—Le Nôtre, Blondel, Mansart, Oppenort, among the one, and Toro, Delafosse, Ranson, and Pillement among the other, all from the celebrated collection of Léon Decloux; the priceless Oberkampf series, examples of which exist only in the Musée des Arts Décoratifs, of cartoons in pen and wash for *toiles de Jouy*; the collection of four thousand XVIIth and XVIIIth century architectural drawings that belonged to Signor Piancastelli, former curator of the Borghese Gallery in Rome; the J. P. Morgan, Senior, gift of the extremely rare Badia collection of textiles from Barcelona. The late Mr. Morgan, meeting Peter Cooper's son-in-law, Abram S. Hewitt, the Mayor of New York, one night at dinner, had occasion to inquire what Mr. Hewitt's two daughters,

founders of the Museum, were doing. When told that they were trying to effect the purchase of the Badia textiles, Mr. Morgan answered Mr. Hewitt by cable—several weeks later: "Have purchased the Badia Collection of Barcelona, also the Vivès Collection of Madrid, and the Stanislas Baron Collection of Paris. I do this to give your daughters pleasure."

But it was not the only great gift. The Musée des Arts Décoratifs itself had started the ball rolling with a marvellously complete set of decorative casts by the greatest French *ornemanistes*. The directors of the Musée personally selected the casts, for their interest had been greatly whetted by the presence of the Misses Hewitt, who spent much time studying there.

Curiously enough, the idea for an American museum of decorative art had burgeoned very early in the XIXth century in the fertile brain of one of the ablest inventors and shrewdest business men of the time, Peter Cooper. Impressed by the hardships placed in the path of a poor boy seeking education, Cooper nourished the passion for building a sort of working men's institute to provide the necessary polytechnical instruction in the arts and sciences to the less fortunate. His foresight was such that, although in 1856, when his Union of Science and Art was founded, and the Crystal Palace in London had shown the one public elevator, Cooper knew that it was only a question of time and left from basement to roof of Cooper Union an oval shaft for the installation of several elevators. But it was forty years later, or in 1897, before his idea of a museum of decorative arts on the upper storey of the building could be put into operation. That museum, founded by his granddaughters, has now had forty years of life. Like their grandfather and father

NOTES FROM NEW YORK



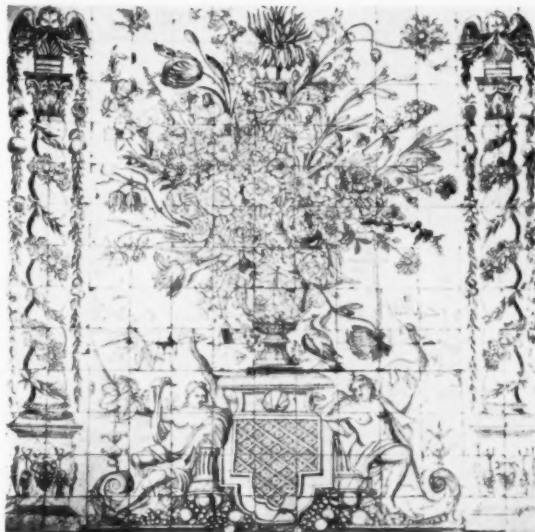
CHINESE PAINTED SILK, late XVIIIth century
Courtesy of the Cooper Union Museum for the Arts of Decoration

for Cooper Union as a whole, the Misses Hewitt were obsessed for the Museum with an abiding passion. They culled here and there and were the recipients as well of splendid gifts from the Parisian firms of Chatel, Tassinari, and Worth. While the museum's display of the decorative arts is thus mostly French, there are Italian peep-boxes wherein roller-type panoramas unfold, with buildings illuminated from behind by cuts in their fenestration. There are life-size copies of rare French *chinoiserie* rooms and a collection of costume pictures, comprising almost half-a-million photographs and illustrations. The very numerous sketches and cartoons of Winslow Homer, Thomas Moran and other famous American painters are of the greatest value to students and painters. In the field of pottery the museum has an enviable lot of Spanish and Dutch majolica tiles. The Dutch seem to me especially rare. They are done in a rich mauve monotone, in whole panels that have either an ornate floral or scenic design, the designer having been Johannes Lingelbach (1625-1687). Some of the recent outstanding exhibitions at the museum have been: printed fabrics, modern paintings, original designs for French silversmiths' work, with examples of the craft, and material relating to the small theatre, puppets, masks, &c. This is one of the student's favourite museums, and New York's South Kensington.

Another engaging museum is the Museum of the City of New York. Abraham Lincoln's words, "I like to see a man proud of the place in which he lives, I like to see a man live so that his place will be proud of him," are its motto. While it is not chiefly concerned with art, it does possess a great deal that is of artistic value, such as

early silver, costumes, water-colours, prints, and, in its adjunct, the Marine Museum, figure-heads from ships.

The Museum of the City of New York is comparatively young, having been founded in 1923, but it has been incorporated in the lovely Fifth Avenue building that is now its site only since 1932. From then until the present some of the many novel exhibitions have been: "Hamlet in New York," "New York is Like This" (modern water-colours, drawings, and lithos of the city by J. W. Golinkin), "Old New York Toys," "Photographs of New York Shop Windows," "XVIIIth Century Costumes in Settings of the Period." The Museum of the City of New York is the best place to study the lovely, austere serene adaptations of Empire that formed the style of the early XIXth century furniture and interior decoration in this city. The print collection is naturally very complete, historically, yet the connoisseur of tone, impression and draughtsmanship will not look far before he finds, as in the Chapman and Bennett views of New York Harbour, plates of definite æsthetic value, as topographical as a Girtin, as well-drawn and coloured as a Thomas Shotter Boys. The visitor to this museum, the most immaculate and genteel in the city, will find that the numerous masterly miniature groups by Dwight Franklin and Ned Burns are of enormous interest, providing each of them small theatres over which the fascinated eye may rove. Thus, the scene on South Street, reproduced, merges those elements of the historic and the artistic that so well constitute the charm of this particular institution. Not only are historic events re-lived in the prints, groups and other mementos in this building, but one may derive great pleasure in studying the costumes worn, for instance, at the Prince of Wales's Ball held in 1860; the construction of New York's Crystal Palace; or the appointments of a typical metropolitan dining-room table eighty years ago. New York's old families have given of their best to this museum and the past lives again.



DELFT TILE PANEL. Design by JOH. LINGELBACH (1625-1687). From the Joel Koopman Collection, given by William Randolph Hearst

Courtesy of Cooper Union Museum for the Arts of Decoration

BOOK REVIEWS

THE LITERARY CAREER OF SIR JOSHUA REYNOLDS, by FREDERICK WHILEY HILLES. (Cambridge University Press, 1936.) 15s. net.

"The Literary Career of Sir Joshua Reynolds" concerns itself primarily to explain the methods and difficulties and doubts of the first President of the Royal Academy in his efforts towards success as a writer. But beyond that, it establishes the sources he drew upon, the kind and the amount of assistance which he got from Dr. Samuel Johnson, Edmund Malone, and Burke of the "Sublime and Beautiful." And further, by implication, it serves to mark certain points of distinction between his age and the next; for those were the days when the characteristic arts of Literature and Painting approached their strangest transfusion in the supramundane furies of William Blake.

Sir Joshua, however, had written his masterpiece with an infinitude of pains and labour. He established his style with a deal of fumbling. Though his book was prosaic (as it was intended to be) it defined the common-sense way about things in Art and the practical affair of painting. With a good technical treatise on colour and some substantial period of hard training and work, it ought yet to offer all that is required for a painter who desires to earn a living professionally.

There is a singular charm in the book's description of the final stages of the making up of a book from the series of lectures. These had been issued, as they were given, in a series of pamphlets, printed for the use of the Academy. And so popular had they been that it was decided to collect and issue them in a couple of volumes.

But the great Dr. Sam's imprimatur was desired. Even more, Mr. Hilles tells us: "One task remained before he was ready to publish; a dedication had to be written. Although there was a marked coolness between the painter and his king, Sir Joshua decided to dedicate the volume to George III. But he felt incapable of expressing himself sufficiently well. 'Writing a dedication,' he observed to Boswell, 'is a knack. It is like writing an advertisement.' He turned then to the friend who had written so many for others and to whom it 'was indifferent . . . what was the subject of the work dedicated, provided it were innocent.' Johnson seems to have written the dedication on 18th April, 1778, and performed the work with such success that his words have been reprinted as a model for all dedications. The reviewer in 'The Gentleman's Magazine' dismissed the discourses in one flattering sentence and devoted the rest of his space to the dedication."

The world that had depended for its culture upon the Renaissance of Græco-Roman knowledge began to totter as the first President of the Royal Academy was dying. On the unlucky 13th of July—the day before the fall of the Bastille—his sight began to fail. Blake was to proclaim the French Revolution as the beginning

of a simpler method and a stranger vision. The English painters were regarding Nature with the shrewd fresh eyes of sportsmen and country fellows alike; their vision of field and forest under rain and wind and living air and light was teaching them that rules were made to be broken. Yet, for all that, Reynolds's discourses were good, sound, business-like talks by a serious-minded painter and, as such, they live on.

F. C.

HISTORIC COSTUMING. By NEVIL TRUMAN, with a Foreword by C. B. COCHRAN. Pp. xii and 152. With illustrations (including six in colour) in line. 4to. (London: Pitman, 1936.) 10s. 6d. net.

The honest seeker after a reliable guide to costume, to whom a half-guinea is a consideration, is entitled to know how far this book is likely to be a profitable investment. While agreeing with Mr. Cochran that it is "a handy and compact book of reference," we are rather less convinced of "the exact knowledge of date and detail" and "the great amount of research" involved.

Mr. Truman is disposed to be offhand in his attitude to "antiquaries" and "members of a learned society." By now they should be used to that. After all their labour is vain if its fruits are not to profit all and sundry. But common gratitude towards them might prompt a writer to expend on selecting and digesting the material he borrows something of the care that went to making it available to him. In the absence of a bibliography, it seems almost a pity our author has not thought it worth while to allow any hint to escape him of his debt to the various writers—Sir Walter Scott excepted!—whose fingerprints are obvious throughout his work. Readers of their books will readily recognize, e.g., D. C. Calthrop (p. 2), Kelly & Schwabe (pp. 17, 41, 42, 56, 60, 68), Ashdown & Bolltell (pp. 127-131 *passim*), &c. Given a little more discrimination, this reticence would ultimately have been immaterial. Unfortunately, cheek by jowl with true (if trite) data appear others wholly misleading, including several hoary offenders that one had fondly imagined long since decently interred. Their presence can only be due to lack of independent *first-hand* research.

"The artist or actor," Mr. Truman informs us, "is not expected to be an antiquary. He is expected to adopt a costume that is *correct*" (*italics ours*). Heaven help the poor man! And how shall he learn here to do that, being told in the same breath: ". . . the purpose of the costume is to please those who see it." Are "people to-day, with the spread of education" (save the mark!) really so sensitive to sins against "period" as Mr. Truman would have us believe? If so, surely they deserve something better than the Roman "lady" (p. 7) and the descriptions of Edward I costume, pinned up shoe-tips, "cyclas," "super-cotehardie" [*sic*] "Venetian trunkhose," "wimple," "bag-wig,"



THE CORONATION OF KING HENRY OF CASTILE, from the miniature in the British Museum
copy of Froissart's Chronicle. (Harl MS. 4.379)

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BOOK REVIEWS

"échelle," "tuilles," &c. The general inadequacy of the section on armour is conspicuous in the summary of "the Cyclas Period" (p. 128): the whole of this part were better omitted. As for the "300 uniquely planned illustrations" (*vide* dust-cover) they speak for themselves.

F. M. K.

DEDALICA. By R. J. H. JENKINS. pp. xvi. + 96. 12 plates. (Cambridge University Press.) 7s. 6d. net.

The subject of this able study is Dorian plastic art in the VIIth century B.C. The aim of the author is to show that this section of early Greek art is "a worthy and close counterpart of Dorian architecture." "Beside it," he claims, "the Attic sculpture, the other main division of Greek VIIth-century sculpture appears crude and unsophisticated—born from the Attic rocks as its makers claimed themselves to be, untouched by that austere yet genial and civilized tradition which Dorian artists disseminated over the rest of the Hellenic world"; and he happily describes this "Dedalic" sculpture as exemplifying a style "which in its most exact representatives was capable of great beauty, and which moreover exhibits by its very simplicity more clearly than any later and more confused tradition the character of the people whose expression it was; an intensification and purity of expression, such as the simplicity of Homer communicates, which was after him for ever lost even to the greatest genius working in the debased coinage of later and more civilized language." Owing to the scarcity of surviving examples of "Dedalic" stone sculpture, the author makes full use of the material supplied by contemporary works of plastic art in other media—above all, in terra-cotta; on the basis thus obtained, he traces the general development of "Dedalic" style and winds up with a closely reasoned attempt to classify and date the stone sculpture. The book is an admirably thorough and scholarly piece of work; and the author deserves full praise for the lucid way in which the evidence is set out—not least in the excellent series of plates. T. B.

CUBISM AND ABSTRACT ART, by ALFRED H. BARR, JR. Museums of Modern Art, New York. (London: George Allen & Unwin.) 15s. net.

This book, though claiming to be no more than "a series of notes accompanying the illustrations," is, perhaps on that very account, by far the best guide we have had through convolutions not to say convulsions of its subject. Most writers on cubism and abstract art have given the reader an ultra-abstruse and learned text and have then cast him out into a wilderness of "illustrations" which, far from illuminating, seemed the *disjecta membra* of a battlefield. Mr. Barr's method, based on a series of lectures which also formed the foundations of the exhibition in the New York Museum of Modern Art, is to guide us systematically and from illustration to illustration through the developments of cubist and abstract art in all its forms, including therefore architecture, photography, industrial art, the theatre, films, posters, typography as well as painting and sculpture. Mr. Barr naturally confines himself mainly to the objects in the exhibition which deal only with European art; but his book does not suffer greatly from these limitations. One gathers that, in spite of his restrained language, he is a whole-hearted admirer of the movement who does his best to write with historical objectivity. Even he, however, does not tell us how some of the

artists explain the meaning of their individual works as distinct from the explanation of the principles upon which the design was based. Perhaps he cannot tell because they cannot?

After careful perusal of text and illustrations of this highly interesting book one is in something of the same state of mind as after reading an eye-witness's account of the Great War. There are incontrovertible truths, undeniable facts, there are even real "gains," but the mind is left in a state of rebellion due to constant protest against the absence of the plainest common sense. To give just one example: It is sheer nonsense to base the design of a chair or the design of a house on abstract drawings made by artists who had no such applications of their work in mind! One's irritation is explained by a single phrase hidden in a footnote on page 15; this speaks of "a symbol of the modern artist's social maladjustment." In exactly the same way the facts in war books are symbols of political "maladjustment." Furthermore, just as war does not exclude all virtue, all beauty, all gain, so also there are in this art beautiful, virtuous and even useful achievements, and, in spite of the fact that the author includes a work called by its maker himself "rubbish picture," (this, incidentally is not nearly so "rubbishy" as some others) there are many beautiful designs as well as some most valuable if not necessarily successful experiments. The next thing to be done now is to write a critical book on the subject in which the "rubbish" is carefully sorted out and put where it belongs. Such a book will need considerable courage, as some of the most honoured names, such as Picasso's, Braque's, Klee's, Ernst's, Miro's and others are associated with things which are not even successful experiments. To the present reviewer's mind, for example, Picasso's "The Painter and His Model," with its rhapsodical description by Harriet James, is unmitigated "bunk." The warped logic of these movements, however, is hardly less surprising than the good result it has occasionally had, more particularly in relation to typography and poster art.

It can only be repeated once more that this is a lucid and most valuable book, no library, certainly no art school library can afford to be without it, unless of course the art master takes the reasonable point of view that students should be studiously prevented from the contamination of literature, seeing that all *theory* is, in the words of Goethe, "gray," and therefore obfuscating.

H. F.

THE SONGS OF SCHUBERT. By E. G. PORTER. (Williams & Norgate, Ltd.) 6s. net.

Schubert wrote altogether nearly 600 songs, but *Lieder* singers, unfortunately, restrict themselves to a few only, and these (*bien entendu*) the best known among them. Perhaps they are wise in their generation; the musical public in England goes to concerts to hear what it knows, and actively resents novelties. Many of the lesser-known songs are of exquisite beauty, and some, the author tells us, need a close translation. "If the composer," he says, "has placed certain vital words at certain points in the vocal phrase, then the English equivalents must—willy-nilly—be so placed. And here, it seems to me, rhymes and even poetic diction must, if necessary, be sacrificed."

This, I think, is to treat both composer and translator too badly. If they cannot be sung in English without such drastic methods, it is far better not to sing them. Mr. Porter has evidently a profound knowledge of his subject, and the book should open up a new field of beauty to the intelligent *Lieder* singer. P. C.

FOOTNOTES TO THE BALLET. Assembled by CARYL BRAHMS. (Lovat Dickson, Ltd.) 18s. net.

To say a book supplies a long-felt want is a *cliché* beloved of budding journalists, but with regard to this book it is literally true. "All about the Ballet" would, perhaps, have been a better title, as it deals exhaustively with every aspect of that delightful art.

Since Diaghileff dazzled London a year or two before the War, ballet has steadily grown in popularity; especially with the younger generation, on whom opera is just as steadily losing its hold, not only in England, but all over Europe. Wagner still has his public—mostly a somewhat bald-headed one—and a few of the old favourites continue to attract their special publics to Sadler's Wells, but opera is now living on its capital, a "Rake's Progress" which can lead only to ruin. It is easy to understand the fascination of ballet. At its best it is a feast of exquisite line and movement, *d'cor*, costumes and music, and it is not hampered with the ridiculous librettos which insult our intelligence in so many operas. Again, not having to struggle with the *sung* word, it is able to take us into the lovely land of dreams and imagination. Nearly all the ballets that have made history in the art, are things of fantasy—"Les Sylphides," "Petrushka," "L'Oiseau de Feu," "Scheherazade," "Thamar."

One of the best chapters is that by Constant Lambert, called "Music and Action." Mr. Lambert's remarks on the folly of some of the recent producers of ballet in thinking that *any* great music can be danced to—Brahms's Fourth Symphony, for instance—should be read, marked and inwardly digested. "No one would dream of making a play out of Sir Thomas Browne's 'Urn Burial,'" he says, "but some of the recent assaults on famous pieces of music have not been less absurd in their misunderstanding of medium." Mr. Lambert's analysis of the music of Balakireff and Rimsky-Korsakoff, as used in "Thamar" and "Scheherazade," is both true and subtle.

In the first article called "The Dancer," Mr. Haskell tells us the difference between *classical* ballet and some of the newer post-war varieties. *Classical* ballet he defines as "Pure dancing, *designed first and last for the dancer.*" He pays tribute to the English as dancers, saying, "English girls can and do dance admirably, but when they succeed it is invariably as Russian dancers under Russian control and supervision." In this connection it is amusing to read what that delightful dancer Lydia Sokolova says about them: "They are too well brought up; told not to cry when they are hurt and not to laugh too loudly . . . to be nice and well-behaved children. This upbringing is in direct contrast to that of the Russian child who is allowed to indulge in its every mood, grave or gay."

Mr. Alexandre Benois who, with Fokine, was associated with Diaghileff from the very beginning of

his career, speaks of the importance of *décor*. Though he admits to having been impressed by such dancers as Lois Fuller, Isadora Duncan and Sakharoff, dancing against a neutral background depicting nothing, he maintains that such performances are *dance recitals*, not ballet.

The book is admirably illustrated with photographs of all the great dancers of the last twenty-five years.

P. C.

THE PRINT COLLECTORS' QUARTERLY. Vol. 24. No. 2. (The Print Collector's Quarterly, 615, Wyandotte Street, Kansas City, Mo., U.S.A.) 14s. per annum.

It is a nice compliment to the former English editors and publishers of the *Print Collectors' Quarterly* that its continuation in Kansas City can hardly be distinguished from its former self. Mr. Fowler, the American editor, manifestly takes a pride in making his venture a link between the two countries, even continuing with the English contributors arm in arm, so to speak, with their American confrères. Thus our Mr. James Laver writing on the Etchings and Drypoints of Martin Hardie (our Martin Hardie); their Mr. Carl Zigrosser writing on the famous "Microcosm of London"; our Mr. Campbell Dodgson on "A Chiaroscuro Woodcut by Dürer?" and their John Taylor Arms on "The Engravings of Thomas W. Nason," an artist of whom they have every reason to be proud. Paul Gardner writes on "The Master I.A.M. of Zwolle," the editor supplies the Quarterly Notes, and "Prints of To-day," a new feature, is an admirable one. Our hearty congratulations. H. F.

BOOKS RECEIVED

INTRODUCING LESLIE HUNTER. By T. J. HONEYMAN. (London: Faber & Faber, Ltd.) 12s. 6d. net.

BRITISH COUNTRY LIFE THROUGHOUT THE CENTURIES. Illustrated Souvenir Volume of the Loan Exhibition, 39, Grosvenor Square, W. 1. (Country Life, Ltd.) 5s. net.

THE CONVERSATION OF PRINTS, DRAWINGS AND MANUSCRIPTS. By H. J. PLENDERLEITH. (London: Humphrey Milford, Oxford University Press.) 3s. 6d. net.

ROBINSON OF ENGLAND. By JOHN DRINKWATER. (Methuen & Co., Ltd.) 8s. 6d. net.

A PICTURE BOOK OF ENGLISH COSTUME. Part I. XVIIth Century. Part II. XVIIIth Century. (Victoria and Albert Museum, under the authority of the Board of Education.) 7d. each, including postage.

NATIONAL GALLERY ILLUSTRATIONS—CONTINENTAL SCHOOLS (excluding Italian). With nearly 800 reproductions. (London: Printed for the Trustees.) 6s. net.

PERSIAN TEXTILES. By NANCY A. REATH and ELEANOR B. SACHS. (Yale University Press. London: Humphrey Milford, Oxford University Press.) 45s. net.

SEASIDE HOUSES AND BUNGALOWS. Edited by ELLA CARTER. (London: Country Life, Ltd.) 6s. net.

OLD MASTER DRAWINGS. A Quarterly Magazine for Students and Collectors. Contents. No. 45. June, 1937. Giorgio Vasari's "Libro de' Disegni." By OTTO KURZ. (B. T. Batsford, Ltd.) 5s. net.

CIRCLE. International Survey of Constructive Art. Editors: J. L. MARTIN, BEN NICHOLSON, N. GABO. (Faber & Faber, Ltd.) 21s. net.

A NEWLY DISCOVERED PICTURE BY THE ELDER HOLBEIN

IN connection with the restoration of the church at Hindelang, the well-known Alpine health resort in Bavaria, and a consequent examination of other churches in the neighbourhood, an interesting discovery was made in the church at Bad Obersdorf. Here on the walls of the presbytery a painting of the Madonna and Child was found that had hitherto escaped the attention of students. Painted on a panel, probably of limewood, it measures 79.4 cm. by 58.4 cm. Both front and back of the panel, the back being marbled with a dark casein colour, bear an inscription at the top centre with the date 1493 in Gothic lettering. The half-length figure of the Virgin and Child is executed in the usual mixed manner of casein and oil media characteristic of the late Gothic period. The picture is well preserved; it has not been restored nor fortunately over painted.



piece was painted in 1493 by the elder Holbein for Kloster Weingarten. The carnations with the delicately glazed reds also show the characteristics of his workmanship. Convincing proof, however, is found in the fact that the child's head closely resembles certain silver-points in the Berlin Museum representing boys dated 1511 and also two other drawings of children there. The picture would therefore seem undoubtedly to be an early work of the Elder Holbein.

The puzzling fact that the conception of the work differs so strongly from this painter's usual manner is interestingly accounted for. This particular Madonna representation is assumed to be a "Gnadenbild," that is, a miracle-working image such as were known as "St. Luke's pictures," from the Byzantine period onwards spreading all over Europe. In Germany "Maria Hilf" or

"Maria Trost" signify such paintings. Actually the Hindelang panel is traced back to an original in the Santa Maria del Popolo in Rome, the high altar of which is decorated with a panel 112 cm. by 95 cm. of about A.D. 1300. The Holbein is almost identical with it.

How the copy of a Roman picture came to be at Hindelang is not known. In any case the find is an important addition to the art of the period. E. S.

THE CORONATION OF KING HENRY OF CASTILE A NOTE BY THE REV. E. E. DORLING, F.S.A.

This reproduction (see plate facing p. 98), of a miniature in the British Museum copy of Froissart's "Chronicle" (Harl. MS. 4,379) shows the coronation ceremony of a king of Castile, presumably Henry III, who died in 1406 in the twenty-seventh year of his age.

Elsewhere in his great work the chronicler describes with minute particularity the crowning of Henry of Bolingbroke after his accession in 1399 as Henry IV of England; and it becomes clear from that elaborate account how great was the difference between the

solemnity of the coronation of our sovereigns and the inauguration of the Castilian kings. The latter was confined to a few simple forms. Religion seems hardly to have entered into it. It was not celebrated in a church. It embodied no anointing of the monarch. There was no ceremonial placing of the crown upon his head, no ritual delivery of sceptres and orb. It consisted, in fact, of no more than a democratical presentation of the king to his people after election (answering to the Recognition in the English rite), followed by the king's Oath and the Homage of his subjects. Only in these elements is it comparable with the coronation of English kings.

On the appointed day a deputation of nobles, clergy and notable citizens escorted the king of Castile to the principal square of his chief city. There the monarch, wearing his crown and carrying his sceptre, was conducted to a pavilion where on a raised dais he took his seat. After the unfurling of a banner of his royal arms the king's style was proclaimed; he received the homage of his subjects, and swore on the gospels to maintain inviolate the liberties of the realm. Then with the same state the king was brought to the cathedral church, where, after a solemn *Te Deum* he rendered thanks to the Almighty, and prayed for support in the discharge of the kingly office. But this, though no doubt part of the ritual of the day's proceedings, had no obvious connection with the rite itself.

It is the ceremonial of the Homage and the Oath which our illustration shows. In the pavilion, with its purple ceiling and gilded rafters, its hangings of bright rose-coloured brocade closely strewn with clumps of daisies and other flowers, its green and pink tiled floor, King Henry sits, crowned and sceptred, on the dais under a rich tester of blue and scarlet and gold. He is clad in a long gown of blue with a mantle of cloth of gold.

On either side of his chair of state stands a bishop wearing *mitra aurifrigiata* of white silk with golden orphreys. He on Henry's right hand, who seems to be the Archbishop of Toledo, wears an alb, a crimson dalmatic and a vestment of light blue lined with green.

He holds the book of the gospels on which he administers the oath to the king. The bishop on Henry's left is clad in an alb, a dalmatic of a grey colour, and a gorgeous cope of blue and gold lined with green. With his left hand he touches the crown in token of homage and with his right he blesses the king.

In the foreground stand the chaplains of the two high ecclesiastics holding their croziers. They are vested in albs and tunics of crimson lined with blue.

Below the dais on the king's left hand is a group of six persons. Nearest to the steps stands an elegant bareheaded stripling in a blue tunic, black hose and long pointed white shoes. He holds erect a banner of King Henry's arms emblazoned with the castles of Castile quartered with the rampant lions of Leon. Close behind him is another youth clad in a bright green tunic and rose-coloured hose, who displays the long blue standard of the king charged with a device of three kings' heads. Behind this standard-bearer are four notables dressed in long surcoats with pleated fronts and huge puffed sleeves of dark velvet; three of them have high sugar-loaf hats of scarlet cloth.

On the other side of the picture is an equally picturesque group of seven men, all of them bareheaded. In front are three courtiers. He who is nearest to the dais wears a long mantle of blue velvet lined with white fur and having very long and voluminous sleeves. He bears Henry's quartered shield of Castile and Leon. Next to him is another exquisite of the court, in a black and gold tunic with long hanging sleeves and a jewelled hip-belt, yellow hose and white shoes, who carries the king's crowned helm of black steel. The third courtier, who wears a dark blue fur-lined mantle with wide sleeves, holds King Henry's long fighting sword in a scabbard of scarlet leather. The background of this group is filled with four notables, habited like those on the other side of the picture. One of them seems to be holding a red sergeant's mace.

Such are the constituents of this tiny masterpiece, delightful for its accomplished design as for its glowing colour.

A NOTE ON AN ITALO-BYZANTINE PANEL

We are able to publish for the first time the photograph (see illustration opposite) of a carved ivory panel 2½ in. by 5½ in. representing a part of the "Flight into Egypt of the Sacred Family," belonging to a period from which little work of the kind has survived.

It was, several years ago, in the possession of Nuns at Montefalco (Umbria) in Italy, where Signor Raffalle Bellini (a carpenter) found it and took it, together with other objects, in part exchange for repairs work made in the monastery following a fire. We have no data to say with precision how and when Bellini disposed of it, but the panel reappeared in the possession of Signor Evaristo Guerra, a dealer in antiques at Perugia, and from whom the present owner acquired it.

The panel in each of its longer edges contains a groove from end to end, by means of which it was probably attached to a wooden support. The shorter edges each show a socket where other panels, most probably representing

the Nativity, the Adoration of the Magi, and other Biblical subjects, were joined.

The ivory appears somewhat damaged. Relief was given to the carving by cutting away the ground, but there is little modelling of the figures. Two bands of conventional scrolls enclose the central subject, the figures have a kind of vestibule as a background and appear to be divided by columns, thus occupying each a separate niche.

The symmetrical disposition of the whole design is harmonious, and the carving is most characteristic and intimately expressive of religious feeling. There is apparent in it an art fond of episode, where the suggestion of the supernatural takes its place beside homely realistic detail; an art which perhaps served as a form of pictorial instruction regarded as an important help to oral teaching.

The figures are seen to wear the usual Oriental costume and reflect the inspiration of Byzantine ivory



"THE FLIGHT INTO EGYPT" An Ivory Panel in private possession

carving. We believe it to be the work of an artist trained on East-Christian models in Italy, where that time is marked by a continuous process of Orientalization.

It is not improbable that some of our readers observing the illustration might remember or know the whereabouts of the other panels. If so we would greatly appreciate any information on the matter. C. B.

ART NOTES BY THE EDITOR ROUND THE GALLERIES

CORONATION EXHIBITION OF WORKS BY CONTEMPORARY BRITISH ARTISTS AT THOS. AGNEW AND SONS, LTD.

This Coronation Exhibition of Contemporary British Art differs from the usual exhibitions of to-day by the fact that it owes its complexion to the choice and judgment of three artists, namely, Vanessa Bell, Duncan Grant and Keith Baynes. Without attempting to contest the claim made by Mr. Hugh Walpole in the preface of the catalogue that "the majority of interesting English painters alive in England to-day are here represented," I wish to "constate" that in accordance to this the "majority" numbers about thirty, so that there can, according to this estimate, be no more than at most fifty-nine "interesting English painters in the world to-day." Even so, it is something to be proud of. I doubt whether one could count as many in the Florence of 1437, the Venice of 1537, the Rome of 1637, or the Paris of 1737, to say nothing of London when Queen Victoria came to the throne.

On the other hand, we are talking here mainly about *painters*, and in view of these particular judges we know that they are thinking primarily in terms of colour. They seem at sea when it comes to form or they would not have put A. B. S. Sprigge and Henry Moore in the same boat. These two sculptors are interesting to compare.

Miss Sprigge, particularly praised by Mr. Walpole, seems to me perfect in her incompetence. Mr. Moore imperfect in his competence. Miss Sprigge aims too high for her powers, Mr. Moore too low, much too low

for his. Miss Sprigge's "Betrayal" (of Christ) is in the "would-be" Gothic spirit. But you cannot be in spirit what you are not also in flesh. Mr. Moore's refinement is so great that he has distilled the waters of Hippocrene and distilled water is as unsuitable for human consumption as his "Reclining Woman," superbly fashioned out of wood though she be, is unsuitable for anything but a laughing- or possibly a weeping-stock. I know that for uttering such heresies I shall be condemned except, probably, by those to whose approval I am indifferent.

Amongst the painters in this show Ivon Hitchens's case is not quite unlike Henry Moore's. He, too, is a *distiller*; but his distillations are, if not sustaining, at least delightful to the eye; rather like a few introductory chords struck by a piano-virtuoso *before* he begins his piece. Mr. Hitchens, however, never comes to his piece, for to mistake his pleasant arrangements of colour shapes, for an equivalent of a "piece," a sonata, a symphony or even a song, is to mistake the pigments on the palette for the colours on the canvas.

I have dwelt rather longer on these three artists because they stand for dangerously conflicting theories in present-day art. The work of the rest of the exhibitors here is non-controversial. Matthew Smith's "Yorkshire Landscape," Nadia Benois's "La Gaude," R. O. Dunlop's "The Orchard," Lucien Pissarro's "Youlgrave," Keith Baynes's "Gladioli," and Augustus John's "Peonies in Ischian Jar" are all excellent examples of pure *painting*, complete in themselves and therefore satisfying—provided, of course, you expect neither an "abstraction" nor



PORTRAIT OF MRS. HAMMERSLEY By DUNCAN GRANT
Messrs. Agnew's Coronation Exhibition

a "story." A particularly pleasing discovery is Quentin Bell, an artist new to me. His "Still-life with Eggs" is especially satisfying. Claude Rogers and Victor Passmore are other young painters of note. Sir William Rothenstein's "Mother and Child" is what we of the older generation expected a picture to be, namely, a considered statement, and considered statements are unfortunately much too rare. We have to be grateful for "abstracts" and "suggestions." Mark Gertler's "Clytie and Melon" is, however, certainly a considered statement, though personally I do not care for this kind of consideration.

Duncan Grant's "Portrait of Mrs. Hammersley," a somewhat sombre arrangement in black and green, looks to me like a major event in portraiture; but I should prefer to see it again in a few months' time before expressing a final opinion. In Vanessa Bell's "The Other Room" one admires the unusual colour arrangements more than the actual shapes; the hard vertical edges in the centre seeming particularly insistent. In its proper place it would nevertheless probably form an admirable decoration.

XIXth CENTURY FRENCH PAINTINGS AT THE REID & LEFEVRE GALLERIES

One enjoys such exhibitions as this one mainly, I think, because of the surprises one encounters. Corot,

for example, is familiar enough, but who would expect him to be the author of a very Dutch-looking river scene called "Les vieux quais à Rouen," an early heavy-handed painting on a large scale. Monet's "La Japonaise" is a strange effort by a painter who was constitutionally too serious to be gay—an effort to be "decorative." In my humble opinion the conception of this picture is "all wrong." *Vis-à-vis* of the "Bords de Seine" one imagines to see the hand of Courbet; but the picture is painted by Camille Pissarro before he had exchanged the composing of pictures for the compounding of paints; and one wonders whether impressionism was—in the words of the authors of "1066 and All That" really "a good thing." The collection of Renoirs, all late ones, forces one to regret just a little that he began by painting porcelain, and to rejoice in the fact that his physical delight in the luscious nakedness of plump feminine flesh caused him to find its beauty even in the colours of the landscape or of still life. One looks at the late Alexander Reid's portrait by Van Gogh and realizes, a little regretfully, that here Vincent was on his best behaviour. Exquisitely bitter Toulouse-Lautrecs, a bitter-sweet Degas and other famous paintings of the period complete this stimulating show.

MODERN FRENCH PAINTINGS AT THE LEGER GALLERIES

The outstanding picture in this exhibition is Rouault's "Les fugitifs," which recalls a Daumier translated into old stained glass and re-produced in oil. There are three late pictures by Renoir, which again seem to be composed of the colours which he used in painting nudes. Redon is well represented by two pictures, "Femmes et Fleurs" and "Roger et Angélique," the latter giving a most instructive insight into his mind if one compares it mentally with Ingres's version of the same subject. Derain has a fine, manly "Paysage des Lecques" of impressive simplicity, Albert Marquet two, likewise quietly simple landscapes, and Eugène Boudin two very pleasing paintings, the one, "Retour de Pêche," the slightest of sketches, displaying his delightful "handwriting" to perfection. Picasso and Chirico are well represented, but by well I mean typically, which does not prevent me from thinking Chirico's realistically painted biscuits in abstract designs particularly silly. It was heartening, however, to see Corot's unexpectedly heavy handling of an early picture, "Civita Castellana" (1826-27). Good examples of Degas, Braque, Signac, Soutine, Utrillo and Sickert were likewise to be seen.

FOUR EARLY ENGLISH WATER-COLOUR EXHIBITIONS

Early English Water-colours seem to be booming: the Fine Art Society, Messrs. Vicars Brothers, the Palsler Gallery and Walker's Galleries, are all holding exhibitions of pictures belonging to this school, and in each of them there are certainly many drawings of more than ordinary interest. At the Fine Art Society there are several excellent Turners, notably perhaps the "Marrick Abbey, Swaledale," once in the possession of John Ruskin. Interesting, too, is a very Dutch-looking "Village Skating Scene," by W. H. Pyne, dated 1798. A sunny



OAK TREE, SHOREHAM, KENT—c. 1828 (18½ in. × 11½ in.)

SAMUEL PALMER. 1805-1881

Exhibited at Walker's Galleries

"Punt-fishing" by Birket Foster, a romantic landscape "Pilgrims," and a still more romantic Samuel Palmer "Pastoral Evening," are a few other pictures that attract one's special attention. To this must be added a ghostly "Trees over a Torrent," by Francis Towne, a romantic-appearing design which nevertheless proves to be merely a study of trees, with the topical note by the artist, "morning light from the right."

At Messrs. Vicars' Exhibition I find that I have overlooked a Turner water-colour priced at 180 guineas, but one called a "Lake Scene" by the same artist, is priced at only 25 guineas. Copley Fielding was an admirable "tradesman," but he manages here in a picture called "Arundel," to reach the peak figure of 250 guineas. A certainly excellent specimen of David Cox, entitled "Going to the Hayfield," costs 180 guineas, whilst a small, but much better painting, by Peter de Wint, "Stacking Hay," can be had for 12 guineas. Then there is a "French Street Scene," by an apparently "modern" man, E. N. Simmons, unknown to me, much better than some of the "old masters," but worth only 10 guineas. The question of prices frankly intrigues me. How is it arrived at? At the Palser Gallery a fine Gainsborough wash-drawing, "The Drinking Pool," and a J. R. Cozens "Brixen," would probably be called the *pièces de résistance*; nevertheless Clarkson Stanfield's "A Hillside Town on a River with Barges and Figures," and a "Coast Scene" by Shotter Boys—almost as good as a Bonnington, show that second-raters occasionally achieve first-rate quality. Cotman, Cox, Alexander Cozens, Thomas Girtin, and other lights of this school, are also well represented.

The Walker Galleries' thirty-third annual show of this kind impressed me above all with the extraordinarily "Chinese" handling of an Alexander Cozens "Landscape, Trees and Mountains." Cozens must have surely seen somehow Chinese landscapes, though, of course, he knows nothing of their calligraphic bases. Anthony Devis, on the other hand, impresses one with his more or less strict adherence to a calligraphic

basis seen here most clearly in a "Valley Landscape." That important dilettante, Sir George Beaumont, without whom the English water-colour tradition would perhaps be unthinkable, is revealed in his "Landscape, Trees and Figures," as an artist of no mean accomplishment. The most original of all the artists of the period was Samuel Palmer, here represented by several interesting and one magnificent work of his Shoreham period, namely "Oak Tree, Shoreham, Kent."

Altogether this show fascinates by its tremendous variety, not only of names, but particularly also of the handling of the medium. Cozens, Devis, Palmer, I have already mentioned; John Sell Cotman can be very dull, but his "Dompont, Normandy, looking South-east," of 1820 shows this artist's natural tendency to see nature as a "pattern" most strikingly. From the technical one may go with equal relish to the associative. William Turner of Oxford must have fallen in love with the tasteful interior of some noble "gownsmen's" room at Oxford, for he has painted two charming interiors of the middle Victorian period, with a Landseer in the place of honour—two "harmonies in blue" of most engaging appeal. De Wint, Gainsborough, Hearne, David Roberts, Richardson J. Varley, Francis Towne, and even a Jongkind, are amongst the other things to be seen in this exhibition, which lasts "until the autumn."

THE "VICTORIAN LIFE" EXHIBITION AT THE LEICESTER GALLERIES

This is an exhibition of extraordinary fascination, extraordinary because its interest is—at any rate for our readers—twofold. I make this reservation because the majority of people have only one interest in art, namely, its associations. Accordingly, the majority will be attracted and, I am sure, fascinated by the stories which these pictures and drawings and prints tell; and nearly all of them were made for this only purpose. This is perhaps best exemplified by Frith's "Railway Station," which must be read from end to end like a succession of printed pages, and the



"ENTRE LES DEUX MON CŒUR BALANCE" By JAMES TISSOT
"Victorian Life" Exhibition at the Leicester Galleries

enjoyment of which is increased if we learn that the station is Paddington; that "the group of boys going back to school, with their father in the foreground, are portraits of Frith himself and his family"; that the two police officers are detectives well known by name at that time; that the foreigner paying the cab fare was an Italian nobleman, a fugitive from his native but Austrian-ruled Venice, who taught Frith's daughters Italian. And, of course, these are only supplementary facts which leave most of the story in the picture still untold. Well—that was what people meant by painting, and by art in those days. To give just one other example, "Hampstead Heath in 1859," by an able but forgotten painter, James Reid. This landscape so abounds with human interest that one forgets the landscape. Scarcely an exhibit in this show in fact which is not primarily devoted to topical interest, to "news-value." An account of this exhibition, therefore, would easily fill a book.

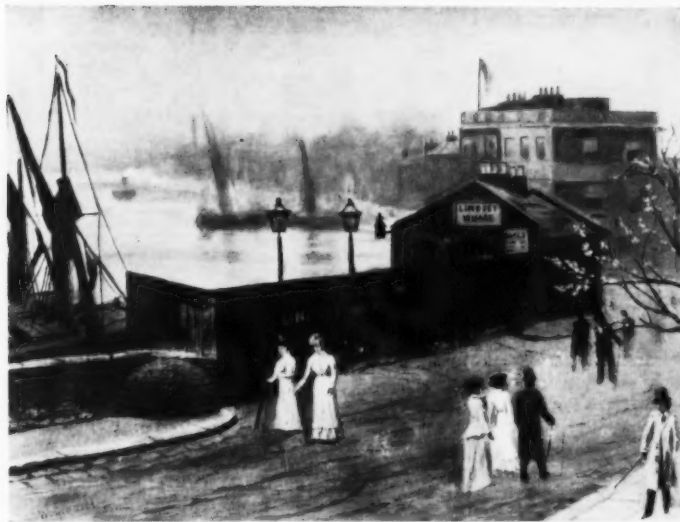
There is, however, that other point of view, and in this respect the organizers have deliberately loaded the dice. They should, it is true, have included as *story-tellers* amongst others John Martin, Gustave Doré, Edwin Long, Lord Leighton, Alma Tadema, Birckett Foster, Watts, Holman Hunt, Rossetti, Burne Jones, and the pre-Raphaelite as well as the—I had almost said—post-prandial Millais genially reconciled to what Ruskin called "Vulgar Society." Without them certainly no conspectus of "Victorian Life" can possibly be called complete.

The other point of view, however, is a different matter, namely, the consideration of the Victorian painters as *artists*. The difference between a painter and an artist is briefly that the latter is what one might call picture-conscious, which the former is not. That is to say the painter remembers his picture plane only at the moment at which his pencil or brush touches the plane; the artist never

leaves it out of account. There is no hard and fast division, but it is probably true to say that good painters fall short of being artists by the degree to which they leave the picture out of account, and not by the degree to which they can imitate nature or the success with which they tell stories. Tissot is a case in point. His little "story" entitled "Entre les deux mon cœur balance," which incidentally may be taken as a statement of his professional problem, is quite a good work of art, and in his portrait of "Miss Adele MacLean" the evidence that he wished to make a picture as well as the portrait is clear. And so we may contrast, say, "Omnibus Life in London, 1859," by a very good painter, W. Maw Egley, with "The Long Engagement," by the pre-Raphaelite Arthur Hughes, a more serious artist but not nearly such a good painter. Orchardson and Pettie are obviously picture-conscious and good painters, but Walter Greaves, represented by two Chelsea street scenes, one including a portrait of Whistler, a much less skilful painter, is a much better artist than they. Boyd-Houghton's is a puzzling case. In his picture "Here i' the Sands" he looks as if he were an artist, a fact which other examples by this famous illustrator make one doubt.

Perhaps I have said enough to give the reader some indication of the kind of entertainment this stimulating and charming glimpse of a less nerve-racked age provided. One curious fact remains to be recorded: In this show of oils, water-colours, paintings, pen-and-ink and pencil drawings, lithographs and wood engravings, part of that passing show which is life, there was one little wood engraving by W. Thomas after Frederick Sandys called "The Waiting Time." Somehow this alone seemed to belong to eternity. It was an "appeal for funds for the Lancashire Cotton Famine of 1862." Has here a nobler aim "come through," or is it only good because Sandys knew something of Dürer?

ART NEWS AND NOTES



LINDSEY ROW WITH THE FIGURE OF WHISTLER
IN THE FOREGROUND

(circa 1888). City Art Gallery, Leeds. By WALTER GREAVES
"Victorian Life" Exhibition at the Leicester Galleries

RECENT WORKS OF HENRI-MATISSE AT ROSENBERG AND HELFT'S

Briefly speaking, the "modern movement" so far as it is led by men like Picasso, means a movement away from *painting* and back to *drawing*. This implies a sacrifice of contourless planes to contour-lines of such importance that without them the picture would fall to pieces. Painting in such circumstances becomes drawing with or without *added*, not integral, colour. Matisse beginning as a painter—and a very good one at that—has also "developed" in this direction. In fact, one room in this exhibition is filled entirely with contour-line drawings—severely black and white, *i.e.*, without the greys produced by hatching. These drawings constitute delicious "patterns" abstracted from female figures and heads. Matisse, however, in his recent works has carried this contour treatment with increasing emphasis also into his paintings. Here bright, positively coloured (primaries are dominant) designs are evolved from such themes as "Odalisque jaune aux anémones," "Odalisque bleue aux anémones," "Odalisque fond vert et gris," themes on which, of course, the "Odalisque" is as far removed from Delacroix's Algerian or Ingres's "Turkish" odalisk as a weathercock from its barn-yard prototype. The weathercock functions as such because of his tail, and Matisse's "Odaliskes" function as such because of their trousers and associated conventions which permit the artist to exploit colour confined within linear arabesques. Though his theory of the "five-year-old" mentality has had irritating results with him and worse ones elsewhere, Matisse is, it seems to me, one of the serenest, not to say jolliest, picture-makers of all times. Never profound, he is a delightful surface decorator.

THE SOCIETY OF WOMEN ARTISTS, THE EMPIRE SOCIETY OF ARTS, AND THE UNITED SOCIETY OF ARTISTS

What exactly is the idea underlying such artists' societies as "The Women Artists," "The British Empire Society of Arts" and the "United Society of Artists"? To begin with the last, a "Disunited Society" is surely only thinkable in the case of the "Society of Nations"; at any rate, if anything unites the United Society it is the general indifference of its members—that is, naturally, only my opinion. Of course, there are exceptions to prove the rule, and if I were, for instance, Elizabeth Polunin, I should rather fight shy of supplying such proof—here. Similar criticism applies, in my view, to the British Empire Society, where the trouble seems to be aggravated by the fact that it is held in the official, or semi-official Imperial Institute. Here again I should not like to be in Christopher Perkins's and perhaps one or two others' lonely exceptionableness.

My difficulty with the Women Artists is of rather a different nature, as I have repeatedly said before. The word "women" in the name of the society creates an unfortunate bias against the "artists." It makes the spectator subconsciously assume that signs of weakness in the art are due to the weakness in the sex. This, of course, may often be true, except that artists in braces are not therefore any "better set up." However, it is after all the Women Artists own "circus," and as it is their eighty-second exhibition it evidently has not affected their associated labours. There is, in my opinion, one really authentic work of art in this show, and that is Phyllis Clay's bronze figure of "King David Dancing before the Ark." That is King David as he looked and

as he danced—or if it is not, then that is how he ought to have looked and danced in order to merit his translation from life, *i.e.* physical fact into art, *i.e.* spiritual appearance; or, if you prefer it, from flesh and bone to impassioned bronze. Mary Morton, too, had a good idea with her ivory carving of "Ophelia," but the pattern, or the rhythm, of this truncated head is not quite right.

In addition, there is quite a good number of *respectable* works contributed by the women painters. I mention Dorothea Sharp's "Near Ciutra," Evelyn Abelson's "Regent Street," Ethel Gabain's "Mrs. Yü Lan Tao," Mrs. Davis's humorous "Children should be Seen and Not Heard," Madeline Green's "Peggy, Daughter of Timothy Butler, Esq.," Mrs. Copnall's "Flowers in a Glass Tank," Helen MacLaren's "In Regency London" and "Suburban," Dorothea Selous's "Autumn," and H. E. Kidman's "Susan Eve Tomson." The most important pictorial contribution to the show is furnished by Dame Laura Knight's "The Show is On." It seems to me better than any of her this year's Academy pictures. There are other things, sculpture and also prints, which I have no space to mention, but nothing seems to me to have such outstanding claim to serious art as the first-named piece of sculpture.

WILLIAM PAYNE EXHIBITION AT PLYMOUTH

On July 29th, Mr. Geoffrey Harmsworth opened an exhibition at the Plymouth Gallery, devoted to the work of William Payne (active 1776-1830), the Devon-born painter in water-colours, who was an engineer at Plymouth Dock.

The thirty-four examples of Payne's work in the Plymouth Gallery have been supplemented by nearly a hundred and fifty oils, water-colours and coloured etchings from public galleries and private collections, and, for the first time, the student of early English water-colours has the opportunity of seeing a representative collection of the work of an artist who cannot be given the label of "great," but who, as the works here gathered together reveal, possessed considerable technical facility, genuine imaginative feeling and an instinct for composition which assure him the attention of the student and collector.



DRAKE'S WEIR, TAVISTOCK. By WILLIAM PAYNE
 Circa 1760-1830.
 City of Plymouth Museum and Art Gallery

Payne early evolved a number of "tricks of the trade," which enabled him to produce effects of colour and contrast, and a style, which were the envy of his contemporaries and attracted to him many pupils, but it is only too evident how these technical tricks, and his recipe for pictorial construction too oft-repeated, led him into mannerism.

In drawings such as "Drake's Weir, Tavistock," here illustrated, Denham Bridge, Western Mills, near Plymouth, and Pentillie Castle, we have the artist at his best, delineating a landscape without affectation or a too obtrusive introduction of his formula. The drawings in the volumes "Views in Devon" lent by the Exeter Library reveal how far Payne had departed from the old canons of topographical draughtsmanship. Though many of the views are of gentlemen's estates, the mansion is always subordinate to the landscape, which is poetically treated.

Students who have made no close study of Payne's work will be interested in his work in oils. Exhibition catalogues reveal that Payne painted many oils, but only few are known and Colonel M. H. Grant has lent three to this exhibition. A self-portrait from Nottingham and a feminine portrait from Bath illustrate how Payne, like Constable, on occasion left landscape painting to dabble in portraiture.

The etchings, coloured by hand, are charming examples of Payne's art. In them the etched line has been used merely as a substitute for the pen or pencil basis, and it is as water-colours rather than etchings that they deserve to be considered.

C. C.

SHORTER NOTICES

HERR OSKAR SCHLEMMER, LATE PROFESSOR IN THE Bauhaus Dessau, exhibited PAINTINGS AND DRAWINGS at the LONDON GALLERY. They were introduced by his old co-student, Otto Meyer-Amden, in a preface which begins thus:

"Figures and space.

Figures in space.

Geometrically constructed figures in geometrically constructed space.

Left, right, above, below, corners and middle of space.

The front, the back, and again in the middle. Outside."

And so on until we come to this:

"Inner meaning: these elements have a likeness to natural people in ordinary space."

After this one feels that no one but Einstein could understand the enormous geometrico-philosophical detour necessary in order to arrive at the obvious fact that a good painter can make two dimensions look like three and canvas smeared with pigment "have a likeness to natural people in ordinary space."

As regards Herr Schlemmer's paintings, they leave me wondering what it is all about. He can paint, but he has a contrapuntal complex which seems to make him say things first one way round, then the other way round, and repeat the process several times in one painting; what his introducer calls "multiplication not addition," and to which he adds, "On consideration—possibly lengthy—to be aesthetically enjoyed." I was not there long enough.

ART NEWS AND NOTES



VIEW OF THE SCULPTURE GALLERIES
Presented to the Nation by Lord Duveen
Opened by H.M. the King on June 29th, 1937

AT THE REID AND LEFEVRE GALLERIES THERE WERE also to be seen, apart from the XIXth-century paintings already noticed, some very XXth-century paintings by Jean Hugo. This artist is a descendant of the great Victor Hugo. Jean uses *gouache*. How could a descendant of the great romantic so far forget himself. *Gouache* is essentially apologetic; it compromises with light and darkness, wanting to create the impression that there is no real difference between them, darkness being merely a lesser lightness. Jean Hugo, however, is also a romantic, but more in the manner of the *douanier* Rousseau. I found some of his fancies mildly entertaining, but although occasionally, in his oils, he cries out with a vivid green or an excited red, his work on the whole lacks convincingness.

NEWS AND COMMENTS



Plaster cast of a life-size figure
ONE OF THE GRACES By ARISTIDE MAILLOL
In the New Sculpture Gallery of the Tate Gallery (see adjoining column)

IN THIS NEW EXHIBITION AT THE WERTHEIM GALLERY of Madge Tennent's we meet again a painter whose sober knowledge of draughtsmanship is sternly subjected to an overwhelming love for passionate colour. Her colour "fireworks"—they scintillate—wedded as they are, for the most part, to mountains of Hawaiian flesh, are overwhelming. For most of us she carries this passion too far, or at all events her large pictures, mostly of Hawaiian women, would require a special setting to make them quite agreeable. But she *can* draw, and she does know, therefore, what she is about. Only what she expressly calls, amongst others, a "Calligraphic drawing" is not really calligraphic at all, because it is based on *broken* rather than flowing lines.

THE NEW DUVEEN SCULPTURE GALLERIES AT THE TATE GALLERY

On June 29th, the King opened the new Sculpture Galleries which the nation, through the Tate Gallery, owes to what one must now call the habitual munificence of Lord Duveen of Millbank. Lord Duveen employed Mr. John Russell Pope, an American architect, as a collaborator with Messrs. Romaine-Walker and Jenkins, the British architects.

The scheme consists of five sculpture galleries, a new staircase to the refreshment room, and a gallery on the main floor, for the sale of photographs and prints of the exhibits.

The three largest galleries are entered through a centre arch in the entrance rotunda, forming in themselves a vista of nearly 300 ft. The first gallery, about 100 ft. long by 34 ft. wide and 50 ft. high, is separated from the central rotunda by a double screen of Ionic columns. A similar screen divides the rotunda from the third sculpture gallery, this being 118 ft. long by 50 ft. wide and high. This has six recessed bays, the dividing piers, 15 ft. wide, being adorned with niches and pedestals.

Two additional galleries, each being 60 ft. in length, with a width and height of 17 ft., are intended for the exhibition of smaller works.

Barrel vaulted and with a central dome, the galleries are top-side lighted from archivolted lunette windows. Ceiling lighting has also been arranged.

The floors throughout are paved with dark green marble terrazzo in large squares bordered with lunel marble.

Of the impressiveness of the simple classical features of the architecture there can be no doubt. We prefer to discuss the relation of the sculpture to it when the authorities have had time to consider how far the present obvious incongruities can be rectified.

Meantime we have much pleasure in adding that the National Art Collections Fund has on the occasion of the opening presented to the gallery the life-size female figure by Aristide Maillol, which is reproduced on this page. It is the centre of a group known as "The Three Graces," and is both an essay and an achievement in the classical tradition. The figure, which will be cast in lead, not yet having been completed, the artist kindly sent a plaster cast to take its place for the occasion.

ART NEWS AND NOTES

WE CANNOT LET THE OCCASION OF THE VOYSEY Exhibition in the Victoria and Albert Museum pass without paying our tribute to Charles Francis Annesley Voysey, the surviving pioneer of the new movement in architecture and in decorative design. He was the first to break away from the stillborn designs of the traditionalists, whom, like the poor, we have always with us. Also, however, and this in our age of mass-produced "machines à habiter," *alias* blocks of flats, of perhaps even greater importance, he, for a long time to come will probably remain the last to aim at building simple *homes*, that is to say places in which it is pleasanter to be than not to be. Born in 1857, he was made a Fellow of the Royal Society of British Architects in 1929. The Royal Society conferred upon him the first of its awards of D.I. (Designer for Industry) in 1936. He is an annuitant of the Royal Academy and a Civil List pensioner. Those who are still interested in individuality and originality and prefer home-like planning to ingenious plumbing should visit this show and ponder what Voysey stands for.

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT, INFORMS us that they have discovered, transported and re-erected in Yale Gallery of Fine Arts, what is believed by Archaeologists to be the oldest Christian Chapel. It was built at Dura on the Euphrates in 232 A.D., and from its description the mixture of pagan and Christian decorative painting lends it profound interest. One's first reaction against such news is to wish that it had not happened; but after all it is better, perhaps, to be appreciated in Connecticut than to be forgotten in Mesopotamia.

GUIDE DES OBJETS DANS LE PAVILION DU ROYAUME UNI, 1937, EXPOSITION INTERNATIONALE, PARIS

We have received this impressive catalogue of the English section—printed in French and English—and containing a number of short introductions to each section by well-known authorities such as Messrs. W. B. Honey, Martin Hardie, H. S. Goodhart Rendel, &c., &c. No doubt it will convince the French and other foreigners of our impeccable taste in "book-building." Paper, typography (Eric Gill "Perpetua") and cover, designed in two colours by Eric Ravilious, are all excellent. It is doubly regrettable, in the circumstances, that the catalogue is not likely to "function" in the only important way: it is impressive, but, as an organ of salesmanship, not attractive. Probably the typographer was afraid to use "ornament": head and tail pieces, to say nothing of illustrations, for fear of being considered vulgar. How to be "vulgar" without "vulgarity," that is the problem which should have been solved—or at least attempted; ornament itself being the greatest refinement of function.

IT IS DIFFICULT TO GIVE AN IDEA OF THE CONTENTS OF THE NEW catalogue (No. 137) just issued by Messrs. Chas. J. Sawyer, Ltd., of 12 13, Grafton Street, W. 1, without quoting more extensively from it than our space permits. Suffice it to mention that it includes items so far apart as a Black Letter Edition of Froissart's "Cronycles of Englande . . ." in the English translation of 1525, and George Moore's "The Brook Kerith" with Stephen Gooden's illustrations. To the printed books are added illuminated manuscripts, from Madame de Brécedent's Book of Hours to Tennyson's holograph of "The Voyage of Maeldune."

MR. F. R. MEATYARD, OF 32, MUSEUM STREET, W.C. 1, HAS JUST published an "Illustrated Catalogue of Original Etchings, Paintings and Drawings by Old and Modern Masters, as also Old Coloured Aquatint Views of XVIIIth Century London Buildings and Places." We have pleasure in drawing our readers' attention to it, particularly of those who delight in the unexpected. Here, for instance, are the names of artists whose drawings are listed on the same page: Procaccini, Samuel Prout, Henry Rushbury, John Russel, Clarkson Stanfield, John Varley and William Van de Velde the younger!

WE HAVE RECEIVED FROM THE METROPOLITAN MUSEUM OF ART, New York, "Renoir, A Special Exhibition of his Paintings." This is an admirably illustrated catalogue of this important event, and may be obtained in London from Messrs. Bernard Quaritch, 11, Grafton Street, W. 1. The catalogue will be found useful for reference as it contains sixty illustrations in chronological order and a sensitive essay on the painting of Renoir by Harry B. Wehle.

IN CONNECTION WITH MR. KYRLE FLETCHER'S ARTICLE ON "The Painted Tray," we would draw our readers' attention to the colour-plate of a fine specimen in possession of Messrs. Lories, Ltd., of 106, Wigmore Street, W. 1, which appeared in our Coronation (May) number.

OUR COLOUR PLATES

PORTRAIT OF A GENTLEMAN, BY TERBORCH. In the National Gallery. (No. 1399)

Terborch's pictures are remarkable chiefly for the elegant neatness with which they are executed, and it is not surprising, therefore, that this portrait is psychologically empty. Yet it is an exceptional work, for the sitter's exquisite clothes allowed the painter to make an unusually attractive design. The particular merit of this picture is evident on comparison with a "Woman's Portrait," also at the National Gallery, and supposed to be a pendant; the execution of the latter is equally agreeable, but most people will prefer the "Man."

MAN IN A FUR CAP, BY CAREL FABRITIUS. In the National Gallery. (No. 4042)

Carel Fabritius was one of the few Dutch painters gifted with imagination; the present picture is perhaps his finest work. He died unfortunately at an early age before he had found the best use for his remarkable talents; his fumbling is plain when we recall that his "View of Delft," also in the National Gallery, was painted only two years before this very different "Portrait." He was influenced by Rembrandt, and seems in his turn to have exercised an influence on Vermeer; his authenticated works are so rare that it is difficult to judge exactly of his importance, but the excellence of a few pictures and the esteem in which his contemporaries held him seem to show that he was one of the formative personalities in Dutch painting.

THE CORONATION OF KING HENRY OF CASTILE. From Froissart's Chronicle. British Museum.

See note on page 103.

CORRECTION

On page 26 of the July issue there is a misprint, the words on the tenth line of the right-hand column should read "English Early XVIIth Century Chandelier."

ART IN THE SALEROOM

PICTURES AND PRINTS • FURNITURE • PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



LANDSCAPE CAPRICCIO ANTONIO CANALE (CANALETTO)
Sold by Messrs. Sotheby & Co. on July 13th

AT the end of this Coronation season in the auction sale rooms we can look back with satisfaction on a period of keen competition and high bidding which has proved beyond all doubt that whenever collections of fine antiques are offered for sale they will always fetch their fullest value.

SILVER

At Messrs. CHRISTIE, MANSON & WOODS, on June 11th, a George II plain spherical tea-pot by George Cooper, Aberdeen, circa 1730, realized £80; a George I small circular sweetmeat dish on rim foot, 4½ in. diameter, 1717, probably by William Pebstone, £21; a James II plain tumbler cup, 3½ in. diameter, by Anthony Nelme, £124 13s. 9d.; and a Queen Anne plain circular plate, 8 in. diameter, by Lewis Mettayer, 1710, £30 7s. 9d. At the same rooms, on June 16th, twelve poultry skewers, the ring tops chased with a rose and engraved with a crest, by Eley and Fearn, 1819, realized £23; six meat skewers, similar, by the same makers, 1819, £19; a Charles II two-handled porringer, 3½ in. high, 1664, maker's mark "S. R.," a cinquefoil below, £20 6s.; and a Charles II two-handled porringer, 3½ in. high, circa 1670, maker's mark "D. R." between rosettes, £25. At Messrs. SOTHEBY & Co.'s, on June 18th, a James II porringer of small size, 6½ in. wide, maker's mark, "I. C.," mullet below, London, 1685, fetched £37 17s. 6d.; and at Messrs. CHRISTIE'S, on June 22nd, an octagonal tripod table, the detachable top on eight pierced bracket feet, the octagonal gallery pierced with formal foliage and with scrolling rim, the centre chased with a band of shellwork, scrolls and foliage and engraved with the arms of Gregory in an elaborate framework of scrolls, amongst which are two men attacking dragons, 21½ in. wide, circa 1755, maker's mark, "E. C.," perhaps for Ebenezer Coker, the baluster stem decorated round the top with three lions' masks and festoons of flowers, and chased below with bands of formal foliage and panels of trelliswork and rosettes, the scroll feet on moulded bases, decorated with applied masks and foliage, circa 1725, Britannia Standard, the maker's mark, almost obliterated, may be that of Ambrose Stevenson (weight of stem and tripod, 249 oz.), fetched £720; a pair of sauce boats, each on three lion's mask, claw and ball feet, with gadrooned rims and rising scroll handles, terminating in demi-lions couchant, by Fuller White, 1756, £57 6s. 7d.; a pair of plain chamber bowls, by David Willaume, 1743, £71 8s.; a George I octagonal pear-shaped tea-pot, 6½ in. high, by William Gamble, 1718, £229 10s.; a Mazer bowl, the bowl of maplewood on low circular foot (damaged), the broad silver-gilt rim engraved round the lower edge with a band of formal foliage, and a narrow band of diaper ornament above and below the centre, which is engraved with the inscription, "Benedictus deus in donis eius et sanctis in omnibus operibus eius," on a hatched ground, the interior of the bowl decorated with a print of a female saint in pink and green champlevé enamel on copper, 8½ in. diameter, 4½ in. high, circa 1480, £380; the enamelled print of it is an earlier period and probably dates from the XIIIth century; an Elizabethan tiger-ware jug, engraved

with a coat-of-arms and the date, 1589, 9½ in. high, by C. Easton, Exeter, circa 1585, £130; a George II soup tureen and cover, 13½ in. long, by Paul De Pamerie, 1738; and a soup ladle by the same maker, circa 1740, £296 14s.; a George II oblong bread basket, 15 in. by 8½ in., by Peter Archambo, 1731, £205 18s. 5d.; four William III silver-gilt dishes, 7½ in. diameter, by David Williame, 1699, £496 2s. 10d.; forty-six dinner plates, 9½ in. diameter, by Robert Cooper and John White, 1719, £891 16s. 6d.; a Louis XV dessert service, comprising twenty-one knives, twenty-one forks and twenty-one spoons, each piece of silver-gilt, both sides of the handles inset with pale amber-coloured tortoiseshell, inlaid and piqué with gold in a design of formal scrolls and foliage £410; a knife, fork and spoon of identical design are in the Wallace Collection (Room XIX, window show-case, Nos. 46, 47 and 48); a George II silver-gilt toilet service, by Isaac Liger, 1728, £1,050. The mace of the Irish House of Commons, by John Swift, London, 1765; the head of cylindrical form, surmounted by a Royal Crown and Orb, and inset with circular plaque *repoussé* and chased with the arms of George II, with crest and mottoes; the sides decorated with applied emblems of England, Scotland, Ireland, France and the Royal Cypher, each surmounted by a crown and divided by four applied terminal busts draped and decorated with acanthus foliage; the shaft of baluster form, decorated at the top with four brackets in the form of satyr terminal busts, and divided at the centre by a beaded knop, the balusters decorated with bands of applied palm and acanthus leaves, the pear-shaped finial similarly decorated and terminating in a ball set in a calyx of foliage; the shaft and head are divided into detachable sections, 58 in. long (weight, 295 oz.), £3,100. This mace lay on the table of the Irish House of Commons from 1765 until 1801, when the Parliament was dissolved by the Act of the Union, and then devolved to John, Lord Oriel, P.C., last Speaker of the Irish House of Commons. At Messrs. SOTHEBY & Co.'s, on July 1st, a Queen Anne tankard, by Daniel Sleath, 6½ in. high, London, 1713, fetched £59 3s.; a George II salver, 9½ in. wide, by Edward Cornock, London, 1729, £88 18s. 4d.; a George I sugar bowl and cover, 5½ in. high, Dublin, 1714, £149 18s. 3d.; an Elizabethan chalice and cover, 8 in. high, maker's mark "MG" conjoined, London, 1571, £101 13s.; a Commonwealth tankard, 7 in. high, maker's mark twice repeated, London, 1654, £385 11s. 6d.; a Charles I wine cup, 6½ in. high, London, 1640, £290; a William II porringer and cover, 8½ in. high, by Robert Cooper, London, 1699, £208 4s.; and a very fine James I steeple cup and cover, silver-gilt, 15½ in. high, maker's mark "T. C." between pellets; the cup, London, 1616; the cover, London, 1617, £1,052 12s. 6d. (see illustration in July *Apollo*).

POTTERY AND PORCELAIN

At Messrs. CHRISTIE, MANSON & WOODS on June 15th, a Nantgarw dessert service, painted with sprays of flowers in colours, with gilt foliage on a green dotted ground round the border, consisting of two two-handled tureens, covers and



SETTEE, 79 in. wide, from George I Suite
Sold by Messrs. Christie, Manson & Woods on July 15th

ART IN THE SALEROOM

stands, four square dishes, four oval dishes, twenty-three plates and four deep dishes, realized £315; a Derby dinner service, painted in natural colours with sprays of flowers enclosed in shaped panels with gilt borders on a dark blue ground gilt with cornucopiae and scroll foliage, the borders slightly modelled and gilt with gadroons, consisting of two soup tureens and covers, four vegetable dishes and three covers, four sauce tureens, covers and stands, a salad bowl, fifteen meat dishes, fifty-nine dinner plates, eighteen soup plates, and twenty-one cheese plates, £147; a pair of Chinese *famille verte* and powder blue vases and covers, and a beaker, 10 in. high, K'ang Hsi, £152 5s.; a pair of Chinese *famille rose* figures of cranes, 13½ in. high, Ch'ien Lung, £451 10s.; a pair of *famille verte* ewers, 9 in. high, K'ang Hsi, £210; and *famille verte* vase, of double gourd shape, 17½ in. high, K'ang Hsi, £126; and a *famille verte* and powder blue vase, of triple-gourd form, 17 in. high, K'ang Hsi, £102 18s. At Messrs. SOTHEY & Co.'s sale of fine Chinese porcelain, the property of W. F. Van Heukelom, Esq. (dec'd.) on June 16th and 17th, which realized a total of £14,958, a pair of rare Ming "Ling Lung" cups, 3½ in. diameter, Wan Li, realized £460; a majestic Te-Hua seated figure of Amida Buddha, superbly modelled in the *dhyana mudra* attitude, with feet locked, and hands one on top of the other, 25 in., seal mark, late Ming, £155; a pair of gourd bottles, 10½ in., K'ang Hsi, £370; a pair of large rouleau vases (chih ch'ui p'ing), 19½ in., K'ang Hsi, £380; a pair of globular vases, 17 in., K'ang Hsi, £540; a pair of hexagonal brush stands with "Ling Lung" sides enamelled in *famille verte* with the eight Immortals of the Wine Cup, celebrated wine-bibbers of the T'ang Dynasty, between borders of Buddhistic symbols at the necks and bases and green diaper columns, the everted rims with fret and meander borders in *rouge-de-fer*, the bracket feet in aubergine, 4½ in., impressed seal marks, K'ang Hsi, £300; a rare biscuit marriage cup of rhinoceros-horn shape, 4 in. high, 5 in. wide, K'ang Hsi, £400; a set of six *famille noire* cups and saucers, 4½ in., ling chih mark, K'ang Hsi, £640; and a *famille noire* dish, 13½ in., six-character mark of Cheng Hua, period of K'ang Hsi, £580. At Messrs. CHRISTIE MANSON & WOODS on June 29th, a pair of French (soft paste) figures of Cupids, 3 in. high, realized £52 10s.; a pair of Worcester porcelain hexagonal vases and covers, 15 in. high, £92 8s.; a pair of Bow porcelain salt cellars, 7½ in. high, £85 16s.; a Bow porcelain ink vase, of circular form, with sprays of flowers round the sides, and an inscription "made at New Canton, 1750," 3½ in. diameter, £81 18s.; a pair of Chelsea porcelain figures of the Imperial Shepherd and Shepherdess, 11½ in. high, gold anchor mark, £241 10s.; and a "Goat and Bee" jug, covered in white glaze, 4½ in. high, impressed under the base, "Chelsea 1745," £52 10s. At Messrs. SOTHEY & Co.'s on July 2nd, a powder blue ginger jar, 11½ in., K'ang Hsi, fetched £78; a large imperial vase,



THE RIALTO, VENICE

J. M. W. TURNER, R.A.

Sold by Messrs. Christie, Manson & Woods on July 2nd

34½ in., Ch'ien Lung seal mark, £95; and a pair of bandit saucer dishes, 8 in., mark Lu yi t'ang ("Hall of Waving Bamboos"), K'ang Hsi, £47.

CLOCKS

A number of interesting and unusual clocks have come on to the market recently, and at Messrs. CHRISTIE, MANSON and WOODS on June 17th a small bracket clock, the movement by "Tho. Tompion, London," 7½ in. high, late XVIIth century, realized £325; an English bracket clock, the movement by Henry Jones, London, 12 in. high, late XVIIth century, £147; an English bracket clock, the movement by Joseph Knibb, Londini, 12 in. high, late XVIIth century, £120 15s.; a William III long-case clock, the movement by "Thos. Tompion, Londini," 82 in. high, late XVIIth century, £189; a William and Mary long-case clock, the movement by Daniel Quare, London, 78 in. high, late XVIIth century, £120; and a William and Mary long-case clock, the movement by John Wise, London, 84 in. high, £131 5s. At Messrs. SOTHEY & Co.'s on July 2nd a Louis XVI Sèvres clock of vase shape, 11 in. high, realized £120; a Louis XVI clock, in the form of a vase, the body of "Blue John" (Derbyshire Fluorspar), 2 ft. 9½ in. high, £70 (see illustration); a similar clock, slightly smaller, is at Versailles; and a Louis XV mantel clock, by Lepauté et Fils, 3 ft. 10 in. high, £50

GLASS

At Messrs. CHRISTIE, MANSON & WOODS on June 15th an "Amen" glass, the drawn trumpet bowl supported on plain stem with circular foot, the bowl engraved in diamond point with the Royal Crown surmounting the cypher "J. R.," and with two verses of the Jacobite anthem, within lacework borders, ending with the word "Amen" in a scrolled cartouche, 6½ in. high, realized £115 10s.; and at the same rooms on June 21st when was sold the well-known collection, illustrative of the evolution of the drinking vessel, formed by Francis L. Berry, Esq., deceased, a Greek tasting glass, 3½ in. high, Vth century B.C., found near Salamis, 1876-79, and probably the earliest known drinking glass, realized £56; a serving bottle, 7½ in. high, of dark green glass, mounted with a seal impressed with the head of King Charles II full face, the cypher "C. R." beneath a crown and dated 1661, the second earliest recorded dated wine bottle, £41; a large serving bottle, 7½ in. high, of dark green glass, mounted with a scroll handle and thumbpiece, the body bearing a seal impressed "Daniell Dowsing de Norroich, 1700," £21; a Jacobite wine glass, 6½ in. high, the drawn trumpet bowl engraved with a rose and two buds and a butterfly on opaque twist stem with red and green threads, £19; a Redeat glass, 6½ in. high, the bell bowl engraved with a rose and two buds and the word "Redeat" above a rayed sun on plain stem and folded foot, bowl slightly chipped, £17; a Fiat glass, 6½ in. high, the straight-sided bowl engraved with a rose and two buds, an oak-leaf and the word "Fiat" on plain tear-drop stem, the foot engraved with the Prince of Wales's Feathers, £36; and an Audentior Ibo glass, 6 in. high, the straight-sided bowl engraved with a portrait bust of Prince Charles Edward Stuart and the motto "Audentior Ibo" beneath, the reverse with a rose and two buds on double knop air-twist stem, £56. At the same rooms on June 29th a Bristol glass scent-bottle, painted with flowers in colours and an oval cartouche containing the initials "S. B." and the date 1779, 2½ in. high, fetched £12 1s. 6d.;



STILL LIFE

VELAZQUEZ

Sold by Messrs. Sotheby & Co. on June 23rd



HALTING AT AN INN, IN WINTER ISAAC VAN OSTADE
Sold by Messrs. Christie, Manson & Woods on July 2nd

a Bristol glass vase and cover, with almost oviform body, painted in colours with Chinese figures and flowering plants, 7½ in. high, £92 8s.; and a Bristol glass bottle and stopper, painted in colours with Chinese figures, sprays of flowers and inscription "Oil," 6 in. high, £44 2s.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOODS on June 15th an Adam bureau-bookcase, 96 in. high by 54 in. wide, realized £577 10s.; and at the same rooms on June 17th a George I mahogany settee, 64 in. wide, realized £120 15s. At these rooms on June 23rd and 24th, when was sold the important collection of English and French furniture, the property of Sir R. Leicester Harmsworth, Bart., deceased, a Chippendale mahogany oval wine-cooler, 35 in. wide, realized £120 15s.; a Chippendale mahogany commode, 49 in. wide, £120 15s.; a George I gesso table, 51 in. wide, £147; a William and Mary mulberry wood bureau, 39 in. wide by 7 ft. 5 in. high, £162 15s.; a Sheraton mahogany oval pedestal writing table, 6 ft. 2 in. long, £199 10s.; a pair of Adam marquetry commodes, 34 in. wide, £294; a pair of Adam satinwood commodes, 46 in. wide, £162 15s.; an Adam marquetry commode, 45½ in. wide, £225 15s.; and a Louis XV marquetry bureau, 51 in. wide, £336. At these rooms on June 29th a Sheraton satinwood work table, 21 in. wide, fetched £299 5s.; a Sheraton satinwood commode, 46 in. wide, £162 15s.; a William Kent mahogany side table, 72 in. wide, £210; and a pair of Adam mahogany urns and pedestals, 66 in. high, £304 10s. At Messrs. SOTHEY & Co.'s on July 2nd a Louis XV/XVI commode in tulip wood of slightly breakfront form, 4 ft. 4 in. wide, fetched £120; a Louis XV marquetry commode by C. Wolff, 4 ft. 3 in. wide, £280; and an XVIIIth-century walnut tallboy, 3 ft. 3 in. wide, £31. At Messrs. CHRISTIE, MANSON & WOODS on July 8th a Sheraton mahogany Carlton House writing table, 58 in. wide, fetched £346 10s.; this table was made in 1797 for H.R.H. the Duke of Clarence, and was presented to his chaplain, the Rev. William Ellis; a Chippendale mahogany commode, of serpentine shape, 42 in. wide, £131 5s.; a Charles II gilt-wood armchair, £120 15s.; a small Old English walnut double gate-leg table, with rectangular flap top, supported on spindle legs with an open shelf below, 27 in. wide, £69 6s.; a pair of Adam mahogany urns and covers, 30½ in. high, £42; a pair of William III wing armchairs, with shaped scroll backs and arms, the seat frames supported on walnut square baluster legs terminating in scroll feet slightly gilt, united by moulded X-shaped stretchers, the loose cushion seats, backs and arms stuffed and covered in Italian red velvet overlaid with bands of amber velvet, the borders studded with brass bosses, £294; a Louis XVI side table, fitted with three drawers in the frieze and supported on octagonal tapering legs united by an interlaced scroll stretcher, decorated in lacquer with birds and landscapes in gold on black ground, and mounted with ormolu borders chased with beading and egg-and-tongue ornament, angle mounts of vases and a plaque to the central drawer chased with amorini in the manner of Gouthière, surmounted by a white marble slab, 46 in. wide, £399 5s.; and a Chinese twelve-leaf screen incised and decorated in polychrome, the numerous figures on terraces and in landscapes with birds and flowering trees, and with flowers above and kylins below, enclosed in floral borders all on a

dark red lacquer ground, the reverse with an inscription in gold on a black ground, each leaf 9 ft. 6 in. high by 19 in. wide, £152 5s. At the sale at these rooms on July 15th, which realized a total of £14,440 13s., a magnificent suite of George I needlework furniture with mahogany seat frames supported on hipped cabriole legs finely carved on the knees with bold lions' masks suspending acanthus leaves, the knees, prolonged to form brackets carved with rosettes and foliage developing into hairy claw feet, the settee with curved arms carved with foliage terminating in eagles' heads, on concave supports; the seats and shaped backs are stuffed and covered in the original petit-point needlework brilliantly worked in colours with pastoral scenes and a conversational subject, depicting figures in landscapes with cattle, buildings and trees, and dancing and picnicking in the gardens of a mansion, enclosed in borders with formal flowers and foliage in colours on a white ground; consisting of a settee, 79 in. wide, and twelve chairs, realized £6,825. This suite was probably made by Giles Grendey, of Clerkenwell, circa 1724, and is illustrated in "The Dictionary of English Furniture," by Percy Macquoid and Ralph Edwards, Vol. I, colour plate XVII, and Vol. III, colour plate II.

CARPETS

At Messrs. CHRISTIE, MANSON & WOODS's rooms on July 15th a Persian carpet, woven with floral palmettes, flowers and strap-work in colours on a ruby ground, with similar decoration on a blue ground round the border, 20 ft. 3 in. by 9 ft., Isfahan, early XVIIth century, realized £1,155; and an Isfahan carpet, woven with an all-over design of arabesque flowers and palmettes in colours on a ruby ground, enclosed in a border with palmettes on a blue ground, 17 ft. 9 in. by 6 ft. 3 in., XVIIth century, £357.

PICTURES.

Some very important picture sales were held in late June and early July, and the many fine works offered fetched excellent prices. At Messrs. CHRISTIE, MANSON & WOODS, on June 11th, Murillo's "The Holy Family," 29 in. by 23 in., fetched £246; Sir J. Reynolds's "Portrait of Lady Anne Fenhoullet, wife of Peter Fenhoullet, knighted September, 1761, one of the exemptos of His Majesty's Yeomen of the Guard," 29 in. by 24 in., £204 15s.; "The Madonna," by Andrea del Verrocchio—on panel—12½ in. by 10½ in., £378; "Flowers in a Basket," by J. Baptiste, 25 in. by 31 in., £204 15s.; "Portrait of John



LOUIS XVI CLOCK,
in the form of a vase.
2 ft. 9½ in. high

Sold by Messrs. Sotheby
and Co. on July 2nd

ART IN THE SALEROOM

Cotes, Esq., M.P." by J. Hoppner, R.A., 29 in. by 24½ in., £273; "A Farmstead," by George Morland, 19 in. by 25½ in., £346; and "The Tiber," by Richard Wilson, R.A., 38 in. by 54 in., £210. At the same rooms on June 18th "Aurora," by Boucher, unframed, 93 in. by 102 in., fetched £1,701; five works by Boucher, "A Lady as a Shepherdess," signed and dated 1745, 30 in. by 65 in.; "Two Young Ladies, playing musical instruments," and "Two Young Ladies, reclining in a landscape," a pair, signed, 41 in. by 36 in., and "Ladies with Fruit" and "Ladies with Dead Game," a pair, signed and dated 1745, 41 in. by 31 in., fetched £23,100; "The Cows in a Landscape," by A. Cuyp, on panel, 17½ in. by 21 in., £420; "A Winding Stream," by Jacob Van Ruisdael, signed with monogram, 23½ in. by 33 in., £1,522; "A Gateway to a Dutch Town, probably Haarlem," by Gerrit Berckheyde, 35 in. by 59 in., £252; "A High Priest at an Altar," by Rembrandt, circa 1631-32, on panel, 22 in. by 18½ in., £2,730; and "Portrait of Miss Elizabeth Grove," by G. Romney, 29 in. by 24 in., £756. At Messrs. SOTHEY & Co.'s on June 23rd a "Portrait of Mr. Henry Savage of Bromley, Kent," dated 1758, 28 in. by 36 in., by Anthony Devis, realized £290; a "Portrait of a Lady," by Ludger Tom Ring the younger, 12 in. by 8 in., £360: this is described by Dr. Max Friedlander as a characteristic work of the artist, and probably a pendant to the portrait in the Hamburg Museum; "Portrait of a Gentleman," 38 in. by 32 in., by Titian, £850; "Still Life," by Velazquez 42 in. by 33½ in., £1,900 (see illustration); "Eli and Samuel," by B. Fabritius, 52 in. by 43 in., £2,900; "Portrait of the Artist," by Rembrandt, 28 in. by 23 in., £11,500; and a "Portrait of George Washington," by Gilbert Stuart, 27 in. by 23 in., £400. At Messrs. CHRISTIE, MANSON & WOODS, on June 25th, "The Street, Cookham," by Fred Walker, A.R.A., 9½ in. by 13½ in., realized £241 10s.; "Roses in a Glass Bowl," by H. Fantin-Latour, 1884, 14½ in. by 18 in., from the collection of Sir R. Leicester Harmsworth, Bart., £672; "Asters in a Glass Vase," by the same artist, from this collection, £630; and "White Peonies in a tall Glass Vase," 19 in. by 14½ in., also by this artist, and from the same collection, £493 10s.; "The Deer Family," by Sir E. Landseer, R.A., 54 in. by 38 in., £252; and "The Industrious Cottager," by George Morland, 13½ in. by 17½ in., £252. At these rooms on July 2nd a "Portrait of a Young Peasant Woman," by Gerard Dou, on panel, oval, 5½ in. by 4½ in., realized £388 10s.; "Les Tendres Adieux de la Latière," by A. L. and M. Le Nain, 33½ in. by 43½ in., £504; "Peasants Merrymaking outside a Tavern," by Adriaen van Ostade, signed and dated 1654, on



LANDSCAPE CAPRICCIO with a bridge and lock in foreground. 32 in. by 45½ in. ANTONIO CANALE (CANALETTO)
Sold by Messrs. Sotheby & Co. on July 13th

panel, 19 in. by 14½ in., £798; "A Waterfall," by Jacob Van Ruisdael, signed, 20½ in. by 23 in., £1,575; "The Family of Sir William Young, Bart.," by Johann Zoffany, R.A., 44 in. by 66½ in., an outstanding example of the artist's work painted about 1770, £3,150; "The Magdalen at the Foot of the Cross," by Jan Vermeer, 60 in. by 52½ in., £693; "Portrait of Mademoiselle Marguerite Gérard," by J. H. Fragonard, 18 in. by 14½ in., £4,095; "Portrait of Lady Langham," by John Hoppner, R.A., 53½ in. by 44 in., £1,732 10s. (see illustration in July *Apollo*); "An Undershot Mill," by Meindert Hobbema, 18½ in. by 24½ in., £2,415 (see illustration in July *Apollo*); and "Halting at an Inn in Winter," by Isaac van Ostade, signed and dated, 42 in. by 57½ in. (see illustration) £1,260. The total for this day's sale was £54,009. At these rooms on July 9th, "Morning," by Thomas Gainsborough—painted in 1783 after the artist's return from a visit to the Lake District—46½ in. by 58½ in., realized £2,100; "The Piazza of St. Mark's, Venice," by Francesco Guardi, 12½ in. by 18 in., £367 10s.; "A Church on a Hill, with figures by A. Van de Velde," by J. Van der Heyden, on panel, 14½ in. by 17 in., £346 10s.; "The Madonna and Child," by B. Van Orley, on panel, arched top, 9½ in. by 7 in., £441; "The Interior of a Cathedral, with a Franciscan monk preaching to a congregation," by E. De Witte, 46 in. by 61 in., £588; and "A View on the Seashore during a fine day and calm weather, with stranded boats and fishermen," by W. Van de Velde, on panel, 12 in. by 16½ in., £378. At Messrs. SOTHEY & Co.'s on July 13th "Rome: Porta Santo Spirito," by Bernardo Bellotto, 38 in. by 29 in., fetched £310; "The Music Lesson: Interior with two Figures," by Jan Steen, 10½ in. by 12½ in., £360; "Landscape Capriccio: a lagoon island with gondolas in the foreground, and another island in the distance on the left," by Antonio Canale (Canaletto), 29½ in. by 48½ in. (see illustration), £980; "Venice: The Marriage of Venice and the Adriatic," a view of the Bacino di San Marco, with the Bucintoro in the middle distance anchored off the Piazzetta, and with numerous figures on the quays, in gondolas on the water, and in the extreme foreground, by the same artist, 58½ in. by 53 in., £2,100; and "Landscape Capriccio, with a bridge and lock in the foreground, buildings visible across the lagoon on the right, and a chapel slightly reminiscent of Eton College Chapel on the left," signed "A. C., 1754," 32 in. by 45½ in., £1,400 (see illustration). It is known that Canaletto paid a visit to Eton in 1746, because there is a work by him of the college and the river in the National Gallery. The total for this day's sale was £15,731.

CONTINENTAL AUCTIONS

The sale of engravings and drawings, which took place at BOERNER's auction room in Leipzig on June 16th to 19th, was a very successful one, and among the buyers were not only representatives from many German Museums and Continental collectors and dealers, but also well-known buyers from London and New York, who purchased a number of very fine prints. The highest prices of the sale were paid for a parcel of drawings by the German painter, Phillip Otto Runge, of the romantic period of the beginning of the last century, whose "Nine Cupids" fetched 10,200 Reichmarks, given by the Walraff-Richartz Museum at Cologne.

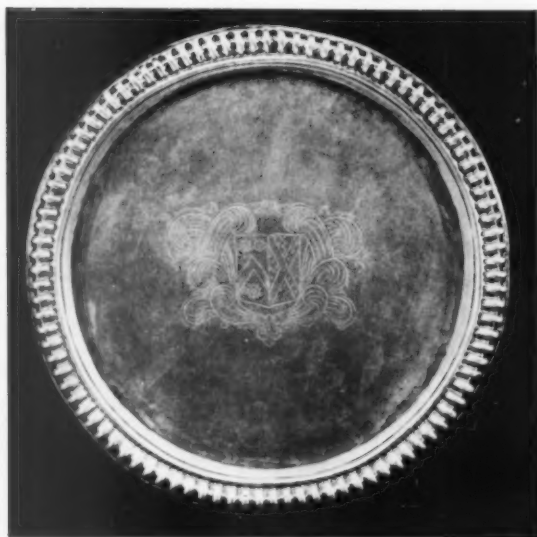


TERRA COTTA BUST OF PIERO SODERINI. 23 in.
Florentine School
Sold by Messrs. Sotheby & Co. on July 2nd

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



C. 67. ARMS ON SILVER SALVER, BY THOMAS BOLTON, DUBLIN, 1693.—Arms: Argent, a chevron between three roses gules, barbed and seeded proper, White; impaling, per pale indented ermine and argent a saltire counterchanged, FitzStevens or Scott.

Probably engraved for Edward White, of Richardstown, Queen's County, whose grandson, Thomas White, of Dublin, registered the Arms in Ulster Office in 1720.

C. 68. ARMS ON CARTOUCHE SUPPORTED BY A GOLDEN LION: XVIITH CENTURY.—Arms: Quarterly 1 and 4, Bendy lozengy argent and azure, Bavaria; 2 and 3, Sable a lion rampant double queued or, ducally crowned gules, Palatinate of the Rhine; over all an escutcheon argent charged with a lion rampant to the sinister azure, ducally crowned, armed and langued or, Veldenz; impaling quarterly of five: 1. Or a lion rampant sable, crowned, armed and langued gules, Flanders; 2. Gules an escarbuncle or, Navarre; 3. Argent a lion rampant gules, crowned or an armed and langued azure, Luxemburg; 4. Or a fess chequy argent and gules, Stewart (?); 5. Argent three chevronels gules, Ravensburg.

Possibly made for Louis, Elector Palatine of the Rhine 1576-1592; son of Frederick III, The Pious, Elector Palatine 1559-1576, by Dorothea, daughter of Christian II, King of Denmark, Norway and Sweden.

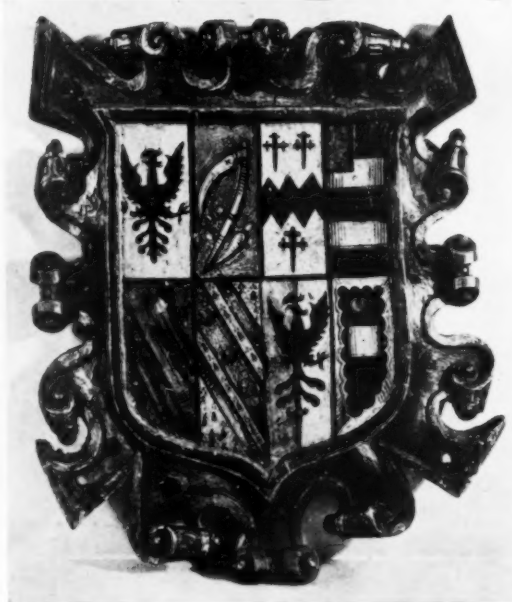
C. 69. ARMS ON ANONYMOUS BOOKPLATE.—Arms: Quarterly 1 and 4, Sable on a chevron between three crosses patée fitchée argent as many fleurs-de-lys gules, Smythe; 2 and 3, quarterly, 1 and 4, quarterly per fess indented or and gules, Leighton; 2 and 3, argent a lion rampant and a canton sable, Owen; impaling, quarterly, 1 and 4 azure a chevron ermine between

three escallops argent, Townshend; 2 and 3, gules two bars and a chief indented or, Hare.

Motto: "Video meliora proboque."

The bookplate of Nicholas Owen-Smythe, of Condoover Hall, Co. Salop, who married Henrietta Jemima, daughter of Chauncey Hare Townshend, of Bruce Castle, Co. Middlesex, and died without issue January 30th, 1804.

C. 70. ARMS ON CARVED OAK CARTOUCHE, circa 1670.—Arms: Quarterly of eight, 1. Argent an eagle displayed sable, Bruen; 2. Gules a scythe argent, Praers (Nicholas Bruen, of Stapleford, Co. Chester, married Ellen, daughter and heir of Roger Praers, of Duddon, Co. Chester); 3. Argent a chevron between three crosses crosslet fitchée sable, Davenport; 4. Argent two bars sable, on a canton silver, five garbs or, Wever; 5. Azure a bend cotised between two garbs or, Tilston, of Huxley, Co. Chester (Jonathan Bruen, of Stapleford, married Mary, daughter and heir of John Tilston, of Huxley); 6. Ermine on a bend cotised gules, three crescents or, Huxley; 7. Per pale or and argent an eagle displayed sable, Byrde (Richard Tilston married Ellen, daughter and heir of Thomas Byrde, of Huxley); 8. Sable a billet within a bordure engrailed argent, a crescent for difference.



Probably carved for Tilston Bruen (son and heir of Jonathan Bruen, of Stapleford Bruen, Co. Chester, by Mary his wife, daughter and heir of John Tilston, of Huxley, Co. Chester). He matriculated at Brasenose College, Oxford, April 1st, 1656, and was a student of Gray's Inn the same year.



THE SLEEPING SPORTSMAN

By GABRIEL METSU

In the Wallace Collection ; by permission

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THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE

INTRODUCTION BY THE EDITOR



Fig. I. FLOWERPIECE
(Mr. Harold Davis)

By RACHEL RUYSCH

PONDERING IMPONDERABLES

AS an introduction to this year's Fair I should like to discuss a rather thorny subject, to which it is difficult to give a name. One might perhaps call it the Ethics of the Antique Trade.

This problem has been on my mind ever since I read a book written by an antique dealer and purporting to give his actual adventures in search of antiques. The book was unquestionably "a thriller" and one might have left it at that but for one disturbing fact. The author quite frankly recounts the inner history of many deals of a doubtful nature, but—and this was the trouble—I often found it impossible to decide just exactly how "wrong" they were. It was not the philosopher's "tout comprendre c'est tout pardonner" either that troubled me. The difficulty was, I think, more deep rooted. It lies in the inherent elusiveness

of the particular values involved in this trade. These values are entirely, I will not say imaginary, but at any rate inseparable from imagination; and that, it seems to me, is true of all antiques, except possibly those made of silver and gold or other material of strictly intrinsic value. Values outside of this are impossible to assess except by purely imaginative standards.

For example, a picture, even the sublimest Titian or the most exquisite Watteau, is, after all, only a piece of ancient canvas "stained"—as used to be the technical term—with paint. It is therefore quite impossible for anyone to appreciate the merits of a picture unless he or she can see beyond canvas and pigments, *i.e.*, beyond the strictly visible.

What an antique is worth therefore does not depend upon the object, nor even upon the eyes that see it, but upon the mind that is behind those eyes. A collector, for example, will often, one might say almost invariably, place the highest value on things which in their own times, or rather immediately after their own times, were despised and rejected and gladly disposed of as a "good riddance."

Those who are in any way concerned with antiques, whether as sellers, buyers, collectors or appraisers are of necessity concerned in the first place with ideal values.

A "Chippendale" chair, for instance, is to them not primarily a *chair*, but a piece of craftsmanship, and its value will depend on the part Chippendale himself had in its manufacture. That, of course, is not easily ascertained and must, in the absence of documentary evidence, depend on one's individual feeling. Knowledge has, of course, also its part to play, but in the final analysis it is a question of knowing by feeling; one might say by *touch*, and that kind of knowledge is not communicable.

This, then, is the problem of technical knowledge. There are, however, others. Amongst them that of "rarity" is the simplest. Rarity is a question of facts which can be ascertained by purely objective investigation, such as, in the case of books, for example, a



Fig. II. A GROUP OF CAVALIERS AND LADIES
(Messrs. J. Leger & Son)

By DIRK VAN DEELEN AND ANTHONIE PALAMEDESZ

question of a misprint which may distinguish one edition from another. Even this problem has its difficulties for there are certain technical distinctions, for instance, in porcelain and pottery, or even in carving and cabinet-making, where only knowledge and experience can distinguish the "rare exception" from the rule.

Much more difficult is the problem of associative values. If it is true that the first generation may value a thing for its own immediate use and purpose, whilst the second generation in exceptional circumstances may treasure this article because it belonged "to my father" or "an old aunt of mine," it will cut little ice with the antique dealer or the collector, unless perchance the said father happens to have been a very famous person, and the said aunt perchance a queen.

Associative values can practically only be ascertained by documentary evidence or by tradition. Unassailable documentary evidence is only in exceptional cases forthcoming, and tradition is not in the nature of proof.

Finally, we come to the apparently simple question of fakes. It is not at all simple, however. Let me give just one example. I possess a very pleasant old oak corner cupboard

which gives me every satisfaction. It fills its corner, looks well and serves its purpose to perfection. I bought this cupboard from the man who made it—made it out of several pieces of a genuine old oak cupboard and legs and modern back boards, and told me so. It is, therefore, not a fake; or is it? If it is, it is less of a fake than the Holborn houses of Staple Inn; for if only the genuine old parts of the buildings were left standing, then, to put it "Ersely" as well as tersely, they would not be standing at all; they would be a heap of ruins.

Some collectors, true successors of the XVIIIth-century romantics, prefer *ruins*, prefer "the patina of age," and for their benefit the real faker introduces wormholes or other signs of "the relentless tooth of time" to such good purpose that the sale of genuine articles without such defects is actually prejudiced. In the matter of repairs and restorations it may be impossible to decide at which point the article in question—a picture or a piece of furniture—has ceased to be an antique and has become a fake.

Now it seems to me that by whatever standards we chose to judge, there must always

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE



Fig. III. SQUIRE AUSTIN By FRANCIS WHEATLEY
(Messrs. Spink & Son, Ltd.)

be a wide margin left for individual opinion. Aesthetical values are admittedly entirely personal; but even documentary evidence is by no means always unassailable and technical points are, in the absence of documents, as we have seen, ultimately also matters of personal reactions.

Taking all this into consideration it seems to me almost heroic that antique dealers should undertake to guarantee the authenticity of the goods they sell. It also, as a corollary, seems to me extraordinarily unfair that "the amateur collector" should so often be represented as the *defenceless* victim of their unscrupulous competitors.

That the dealer should be called upon to guarantee that he will not *knowingly* sell fakes and forgeries or make misrepresentations is obvious; and it is also incumbent upon him to acquaint himself with the nature of his goods so that his guarantee may have some value. The collector, like any other purchaser, must be protected from fraud. As matters stand, however, the antique dealer seems to hold himself responsible for *any* objections *third* persons may raise against his goods.

If you go to your stockbroker and ask him for advice regarding an investment you certainly rely on him not to recommend you shares of a bogus company. That is understood; but you cannot go to him after an unlucky investment and ask him to indemnify you, and especially not on the plea that some third person had expressed doubts as to the success of the investment you fancied. Yet in practice that is what the antique dealer voluntarily offers to do. I call that heroic; and for this reason. If, for example, a dealer sells, say, a "Velazquez" for a high price, and an expert declares it to be, say, a "Del Mazo," the collector may call upon the dealer to take back the picture and refund him the money; but if a dealer sells a "Spanish School" picture for a small price and it subsequently turns out to be an El Greco or a Velazquez, the purchaser would not feel himself called upon to share the excess value with the vendor. For remember, if the experts sometimes cast doubts upon genuine things, they also occasionally raise things which have previously been doubted to the pinnacles of fame and the peaks of profit.

The dealer must, of course, take risks, but they should be the risks of buying, not of selling. And in this connection it should be remembered that it is the dealer who creates the standards of *money* values. Many an owner has reaped a rich harvest out of things which were perishing in his lumber rooms until the dealers came and "created a market" for these things.

So much for the investing collector and the owner-seller.

Now for the true amateur collector: the man who buys what he likes because he likes it, and pays what he can afford to satisfy his "fancy." For such an one even the "fakers" have their uses, since it is through the cheap, but spurious, that a collector is often first attracted to antiques. One does not really know what is genuine until one has seen and studied a fake; one cannot appreciate good design and fine craftsmanship until one has examined their counterfeits.

The great collectors are as a rule themselves great experts. Every antique dealer of repute will confirm the fact that a knowledgeable collector is a better client than an uninformed one, if for no other reason than that the man of knowledge does not cast the responsibility for his own ignorance on the dealer.



Fig. IV. LANDSCAPE

(Mr. Rayner MacComel)

By JACOB VAN RUYSDAEL

To sum up, then, it seems to me that an antique should be defined as something which has lost its own immediate use and purpose, and has in their stead acquired a new and wholly ideal significance.

That this *ideal* significance varies with each individual and has no *real* equivalent in money values.

That the collector should be safe-guarded against deliberate fraud in all circumstances; but that—apart from this reservation—the collector should take the responsibility for his “fancies,” for in the last resort only he can know what an antique is worth to *him*—as its value is by other standards imponderable.

A NOTE ON SOME OF THE PICTURES

PICTURES, no matter how old, are generally not regarded as “antiques,” and it is perhaps for that reason that they do not figure as prominently in the Grosvenor House exhibitions as one might expect. There may, in fact, be a good reason for this. If, as I have suggested, antiques may be defined as things which have ceased to function in respect of the purpose for which they were originally created, and have taken on a new significance, then pictures are not necessarily in this category. If their original function was to excite admiration, they have indeed acquired no new significance, for that, on the whole, remains their purpose still. Nevertheless, this is not quite true. Our forebears had not quite that respect for artists that we have. To them the artist was a tradesman not so far removed from the tailor as we might think or artists might have desired. He was employed to make things that fitted, whether a church, a council chamber, a dining room, a temporary

street decoration, a prayer-book or whatever else might be required of him, and, strange enough, things were often expected of him in this sense.

In so far, however, as pictures belong to a bygone age that kind of fitness is no longer a paramount consideration.

At the time of writing the pictorial contents of the Antique Dealers’ Fair are not yet definitely ascertainable, but if the reader will glance at the illustrations which accompany this note he or she will at once notice a diversity of reasons for which the originals deserve appreciation.

Connoisseurs in the past never speak of art without the definite article as we do to-day. To them it was always *the* art. Thus the famous Rachel Ruysch (1664–1750) was an exponent of *the* art of painting flowers, fruit, insects, &c., in a meticulous manner. This good lady, incidentally, is said to have

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE



Fig. V. WHAMPOA: THE HON. EAST INDIA COMPANY'S ANCHORAGE ON THE CANTON RIVER
By W. J. HUGGINS. (*The Parker Gallery*)

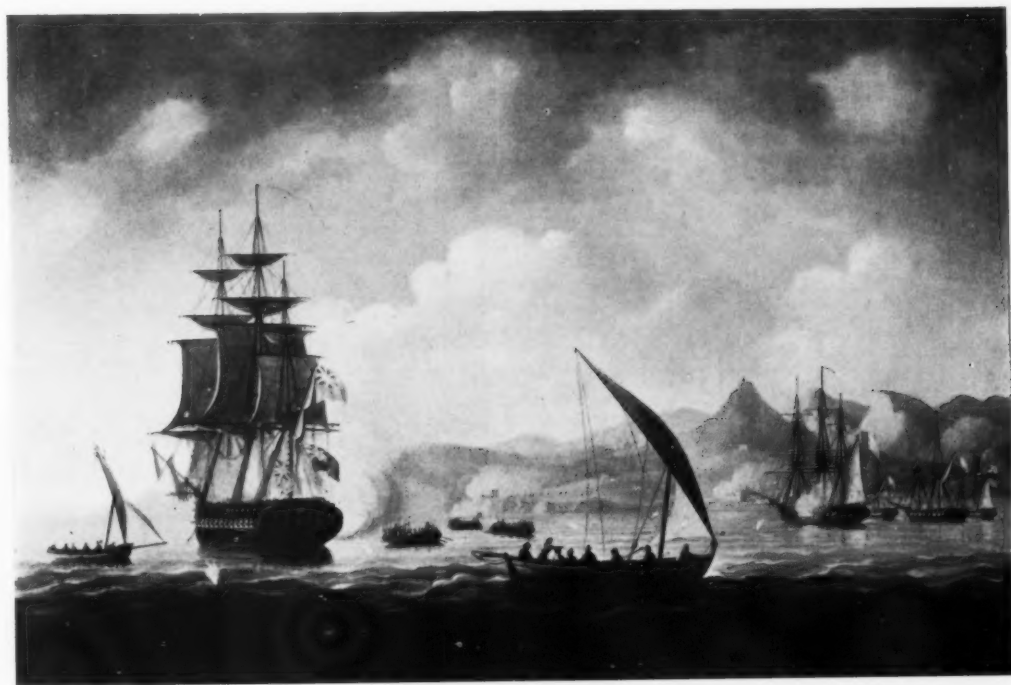


Fig. VI. "THE CAPTURE OF EL MUROS, SPAIN, 4TH JUNE, 1805." Canvas by T. BUTTERSWORTH
(*The Parker Gallery*)



Fig. VII. SIR WALTER SCOTT By THOMAS PHILLIPS, R.A.
(Messrs. Charles J. Sawyer, Ltd.)

"produced more children than pictures," which is more than likely if she spent, as is alleged, seven years in producing two pictures. (Fig. I).

Jacob van Ruysdael (1625-1682) was perhaps the most famous exponent of the art of landscape painting in his time and country. His art consisted in giving a romantic aspect to the scene which, true to the Dutch convention, considered the painting—in its dark frame—a view through a wall rather than a decoration on it, as was the case with Italian and French landscapists. (Fig. IV).

The "Group of Cavaliers and Ladies" (Fig. II) is interesting. It was painted by Anthonie Palamedesz (1600-1673) in collaboration with Dirk van Deelen (1605-1671). Quite possibly it was meant to commemorate some local event; more probably, however, its main purpose was to display the knowledge of the art of architecture upon which Burgomaster Palamedesz prided himself.

William Redmore Bigg (1755-1828) was a popular painter of his time who, in keeping with the conception of his day, made his pictures "tell a story." This (Fig. IX) evidently represents a pedlar discoursing upon the merits of his wares. Other paintings of his, "The Shipwrecked Sailor Boy," or "Black Monday," for instance, show that his main concern was the art of story telling.

His contemporary, Francis Wheatley, R.A. (1747-1801), famous for the huge prices, not his paintings but the engravings of, the "Cries of London" fetch, is represented in this exhibition by a portrait of "Squire Austin" (Fig. III). I do not know who Squire Austin

was, but the portrait tells the story of a romantic gentleman sitting on what appears to be an elaborate campstool and pausing in the act of reading poetry (presumably) with his mind far away from his cows in the distant background.

A story of a very different kind is told by the celebrated W. J. Huggins (1781-1845), a marine painter who knew his job from its foundations, for he himself had been a common sailor in the service of the Hon. East India Company before he became an artist and eventually marine painter to William IV. This picture (Fig. V), "Whampoa: The Hon. East India Company's Anchorage on the Canton River" (painted in 1822 and engraved and published in aquatint in 1835), once merely of topical has now become of historical interest.

A companion to this marine piece takes us to that distressful country Spain. It represents "The Capture of El Muros on June 4th, 1805" (Fig. VI). My knowledge of history does not include any information about this incident, nor, I am sorry to say, can I boast of any data concerning the artist, T. Buttersworth, except that he was a prolific but somewhat uneven painter of engravers' pictures. Nor am I prepared to contradict my informant who tells me that it is one of the best examples of his work, and, what is perhaps more important under the angle from which we are here viewing art, "historically quite accurate."

Finally we have two illustrations of portraits. One (Fig. VIII), by John Hoppner, R.A. (1758-1810), interests us to-day perhaps more because it shows that this artist who was especially famous for his happy children's portraits could also deal with masculine features, than because of the identity of the sitter, "Lord Frankfort,"

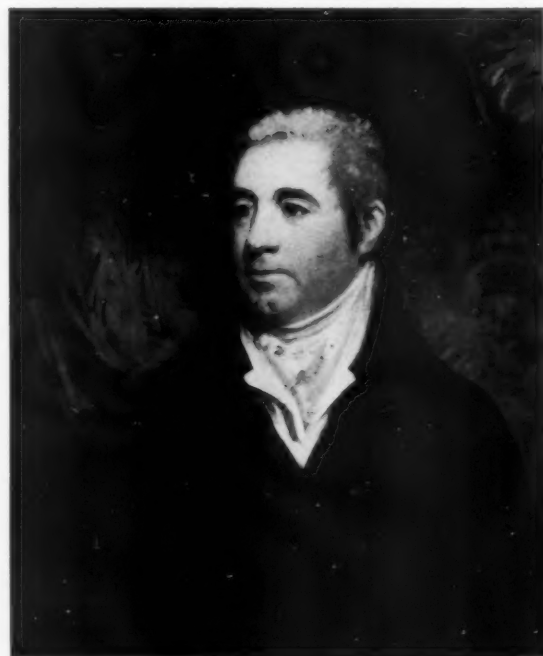


Fig. VIII. LORD FRANKFORT By JOHN HOPPNER, R.A.
(Messrs. J. Leger & Son)

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE



Fig. IX. RUSTIC SCENE

(Messrs. H. Blairman & Sons)

By WILLIAM REDMORE BIGG

an M.P. for Dublin and prominent at the time of the Union. The fine portrait of Sir Walter Scott (Fig. VII) was painted by Thomas Phillips, R.A. (1770-1845), a portraitist of very great importance, because it is owing to him that we possess more likenesses of the great men and women of his period (from Napoleon and William Blake to Faraday, Brunel and Dr. Arnold) than to any other painter. This Scott portrait, painted in 1813, was formerly in the celebrated Clumber Collection belonging to the seventh Duke of Newcastle.

This short selection must suffice. It will at any rate bear out the contention that the art of painting deserves at least as much attention and consideration as Art without the definite article and with a capital A.

Visitors to this show will find many more pictures worth seeing than could here be discussed, including also works of art difficult to classify. Amongst such I have examined with great pleasure two carved Chinese picture panels composed of ivory, gilt metal and semi-precious stones, coral, agate, &c. They are to be exhibited by Messrs. Blairmans, according to whom both subjects depict court scenes of the Ch'ien Lung period, circa 1785.

Messrs. Batsfords, too, are exhibiting a pair of old Persian miniature paintings measuring in their inlaid frames, encrusted with ivory and precious metals, 25 in. by 18½ in. Here one hardly knows what to admire more, the paintings themselves or the meticulously wrought borders and frames—the latter both front and back.

One word more. The mention of this firm reminds

me that there are, it seems, only two booksellers represented in this Fair, the other firm being Messrs. Chas. J. Sawyer. From the information I have I can say that the stands of both these exhibitors will be worthy of their reputation. Batsfords, for example, are exhibiting, *inter alia*, "Chippendale's Gentleman and Cabinet Maker's Director"—the first edition, 1754; Hepplewhite's "Cabinet Maker and Upholsterer's Guide, or a Repository of Designs for every Article of Household Furniture," third edition (1794); and Sheraton's "Cabinet Maker and Upholsterer's Drawing Book, in three parts, together with an APPENDIX and an ACCOMPANIMENT (1793)." Collectors often think that they have the complete work when they have only the "Drawing Book." The "Appendix" contains thirty-three plates devoted entirely to furniture, while the "Accompaniment" has fourteen plates which give details of chair-legs, ornaments, cornices, &c. These supplements, I am told, are exceedingly rare, and the "Accompaniment," perhaps the most practically valuable portion of the work, particularly so.

I am sorry that I have no more space to dwell on this section of the show in which mere enumeration seems to take up more space than any other, but I must at least mention one other exhibit to be found in Messrs. Batsford's stand, namely, "A collection of upwards of 36,000 examples of silk ribbons, comprising actual specimens of every type of ribbon manufactured by two famous corsetry firms a hundred years or so ago. One never knows into what strange by-paths of knowledge the interest in "antiques" may lead one.



Fig. I. AN OAK COURT CUPBOARD of panelled construction with turned pillars, supporting the overhanging frieze. This cupboard was made in East Anglia. First half of the XVIIth century
(Messrs. Stuart & Turner, Ltd.)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE

BY R. W. SYMONDS

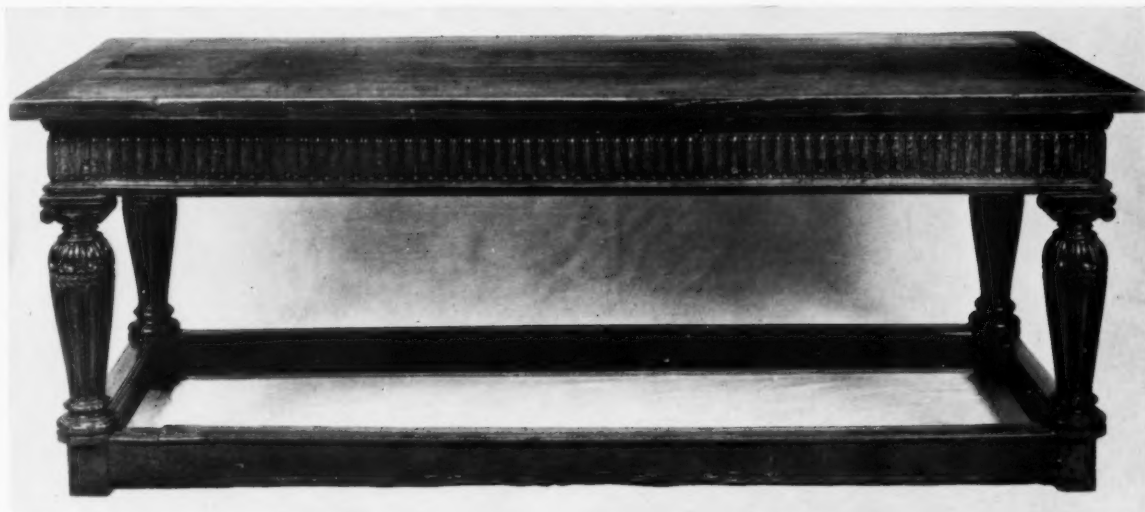


Fig. IV. A JOINED TABLE OF WALNUT. Turned and fluted baluster legs with Ionic caps. Circa. 1600
(Messrs. Mallett & Son)

YEAR by year the trade in Old English furniture changes. To-day another generation of dealers has arisen and entirely different views are held concerning the qualities that make old furniture valuable. The standards of to-day are based on a greater knowledge of the subject and a surer sense of taste in design.

This more knowledgeable outlook as regards English furniture is especially noticeable at the yearly exhibition now held at Grosvenor House by the dealers in antiques. The elaborate over-ornamented "school of Chippendale" furniture is not given the place of honour as previously. Provincial-made furniture is differentiated from London-made. Continental furniture is no longer described through lack of knowledge as English. Good design, proportion and original surface condition are the criteria of value to-day, not elaboration of ornament and rarity.

Plain pieces of excellent design and proportion, which were overlooked and unappreciated fifteen years ago owing to their simple character, are now esteemed and highly prized. The over-elaborate piece is to-day severely criticized and its market value has considerably diminished; in fact, many dealers refuse to consider such pieces.

This type of over-ornamented furniture must not be confused with the furniture that has a well-designed structure decorated with carved ornament in harmonious relationship to it. It is when ornament overwhelms and obscures the structure that it loses its value.

This modern enlightened attitude towards Old English furniture has given a new stimulus to the trade.

In the past dealers sought for rarity and elaborate design, as these were the two determining factors of high value. To-day they seek for well-designed and attractive pieces; attractive because they are pleasing in form and colour and are functionally apposite to present-day requirements. Quality of craftsmanship is another factor of appreciation to-day; fifteen to twenty years ago it was neglected because it was not understood.

This changed view is due not only to the dealers but also to the collectors. The pre-slump period with its wealth of spending saw but little discrimination on the part of the collector. The depression, however, taught its lesson of economy and to-day the collector is more inclined than formerly to look upon old furniture in the light of an investment. As a result he fortifies himself with a knowledge of the subject which in its train brings discrimination and taste. This type of collector is multiplying in England, and to-day for the first time for a number of years the best examples of Old English furniture are finding new homes in this country and are not being shipped across to America; a very beneficial sign for the future of the English trade.

The following are brief reviews of the design of the furniture that is illustrated in this article. All this furniture will be on exhibition at the fair.

The important oak cupboard (Fig. I) dating from the first half of the XVIIth century is an illuminating example of how construction dictates design. The panelled construction of this cupboard, composed of styles and rails enclosing panels, has the effect of dividing the front and sides into rectangular units of varying



Fig. III. A JOINED TABLE with massive carved and turned bulbous legs. The frieze is decorated with inlay. Circa. 1600 (Messrs. Gregory & Co., Ltd.)

sizes. The upper part, with its strongly emphasized horizontality created by the carved frieze and the carved gadrooned rail below the ledge which supports the turned pillars, is in excellent proportion to the plain panelled base of cupboards. A great deal of the furniture of this construction made by XVIth and XVIIth century English joiners was not designed in the same considered manner as the contemporary French and Dutch furniture. There was no careful disposition of the doors and fixed panels producing an harmonious alignment of the constructional members. In the cupboard under review the two end pilasters flanking the small cupboards in the upper part have no response in the panelled doors below. This is by no means a serious defect, but it indicates that the English joiner in the XVIIth century was not troubled about refinements of design so long as he and his fellow-craftsmen, the carver and the turner, could produce a useful and decorative piece of furniture of straightforward construction.

The two-tiered oak buffet (Fig. II) with turned and carved bulbous supports, is another specimen of the joiner's and carver's crafts of the XVIIth century. Apart from the excellent proportions, and the richness of design, this buffet is also of interest as regards the construction of the six inlaid panels ornamenting the frieze. These panels (unlike the contemporary "markatre" in which the pattern was let into the solid

background, see frieze of table, Fig. III) are composed of $\frac{1}{8}$ -in. thick pieces of fruitwood glued on to the frieze, the pattern being formed by saw-cuts. This construction was similar to that of the marquetry of the period of Charles II, the only difference being that in the later work the wood forming the pattern was of a different variety and colour to the background (see Fig. XVI), and not the same as in these panels. This buffet is of Eastern Counties origin. The joiners and carvers of Norfolk and Suffolk were for several centuries highly skilled in the production of internal woodwork and furniture. The heritage of carved screens and stalls in the Gothic churches throughout these two counties is ample proof of this.

Undoubtedly one of the reasons for the superior quality of the work of the East Anglian woodworker from the XVth to the XVIIth centuries was the prosperity and higher standard of living that obtained in the Eastern Counties.¹

In the design of architecture, woodwork and furniture the East Anglian craftsman was influenced by the Dutch. This was due to the proximity of Holland and the numbers of emigrant craftsmen from the Low Countries. The XVIIth century furniture was ornamented with panels of geometrical design formed by applied mouldings, with applied bosses and split pendants and also with

¹ Cp. *Six Centuries of Work and Wages*. J. E. Thorold Rogers.

FURNITURE AT THE FAIR AT GROSVENOR HOUSE



Fig. II. AN OAK BUFFET decorated with carving and inlay. This piece is of East Anglian origin. Early XVIIth century.
(*The Spanish Art Gallery, Ltd.*)

A P O L L O



Fig. XI. A WALNUT CARD TABLE with cabriole legs of a rare design. Temp. : George II
(Messrs. H. Blairman & Sons, Ltd.)



Fig. VI. A TURNED OAK CHILD'S CHAIR of unusual type. Late XVIIth century
(Messrs. S. W. Wolsey, Ltd.)



Fig. V. A JOINED STOOL (one of a pair) with turned legs and unusual carved stretchers. Last half
XVIIth century (Messrs. S. W. Wolsey, Ltd.)

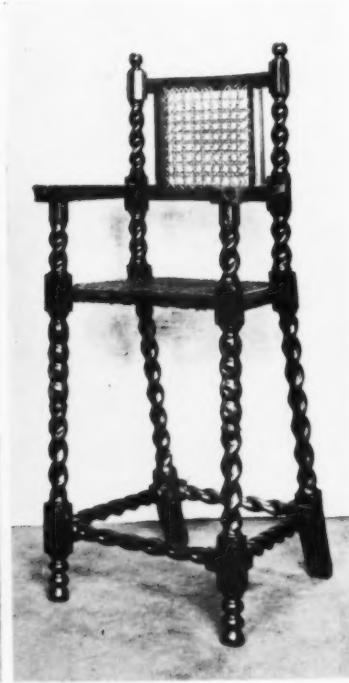


Fig. VII. A CANE WALNUT CHILD'S CHAIR. This is an early example with coarse caning. Circa, 1664
(Messrs. S. W. Wolsey Ltd.)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE



Fig. XIV. A CABINET of serpentine shape of unusual design, supported on base with drawers. Mid XVIIIth century
(Messrs. Frank Partridge & Sons, Ltd.)

inlay, all of which were strongly Dutch in character. East Anglian furniture of the XVIIth century is a distinct type. The employment of particular motifs of carved and inlaid ornament and of mouldings of certain types and in a lesser degree the treatment of the carving, indicate to the knowledgeable eye East Anglian craftsmanship.

The same also applies to the furniture made in the North, the Midlands and the West, but the East Anglian type, if anything, has a more pronounced character than the furniture made in other parts. A study of the different schools of Jacobean woodwork and furniture is a fascinating hobby to the serious-minded collector, especially when it is combined with the formation of a collection of these various types.

The "Joyned table" (Fig. III) with its turned and carved bulbous legs belongs to a late Elizabethan type, examples of which are becoming extremely scarce to-day. The large bulbous leg was a curious conceit of the turner. Purely decorative in character, it was weak constructionally, as in order to emphasize the bulb the necking was of small diameter. In fact the necking was considerably smaller than the square of the log which formed the core of the leg and which had to be built upon to obtain sufficient bulk of timber to turn the large bulb feature.

The table under review is of Yorkshire origin. For many years it was at the White Bear at Doncaster. This fact, together with a verse entitled "The Old Oak Table," are recorded on a small plaque let into the top.

The walnut table (Fig. IV) is of an entirely different type. The legs in form of balusters with Ionic caps are

somewhat similar in design to the legs of tables depicted in drawings in the Lumley Inventories of 1590 and 1609.² Another feature in common between this table and the Lumley tables, is that it is made of walnut. A great deal of the furniture (tables, forms, chairs, bedsteads and cupboards) in the Lumley Inventories is described as being of "walnottree." Much of this furniture came from Lord Lumley's residence, "Nonsuch," at Cheam, and from his London mansion at Tower Hill. It would seem highly probable that this XVIth century walnut furniture was made in the City of London, and this may also have been the case with the table under review.

The merit of walnut as a wood for furniture was realized as far back as the reign of Henry VIII. In the Public Record Office there is preserved an account for a bed supplied for the use of Henry VIII; "the Reckenyng of the kinges great bedde of walnvtte tree at yorke place / And of the Stuf provided for the same."³

The following item taken from this account suggests that the walnut for this bedstead was given as a present to the King:

"first Recewed of the master of the horse twoo peces of walnvttree / which he gave vnto the kinges grace / And never had more Stuf."

² Cp. The Sixth Volume of the Walpole Society, 1918.
³ E.101. 425. 14. P.R.O.



Fig. XV. A MAHOGANY BUREAU. Last half of the XVIIIth century
(Messrs. Gerald Jackson, Ltd.)



Fig. X. AN UNUSUAL WALNUT CABINET on stand with cabriole legs. Middle XVIIIth century
(Messrs. Rice & Christy, Ltd.)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE



Fig. IX. A WALNUT BUREAU BOOKCASE with double arched top. Temp. William and Mary (Mr. Alfred Bullard)



Fig. XXII. A WALNUT CABINET with double-arched top and looking-glass panels to doors. Temp. William and Mary (Messrs. Elson's)

Among other interesting items from the same bill is one for carriage of the walnut "from Croydon to London" for a charge of three shillings and fourpence, and another "for lye to Season the walnutt tree x. s."

The first item indicates that the tree from which the bed was made was grown at Croydon, and the second that its seasoning was hastened in order that the timber could be employed soon after the tree was felled. The cost for making this bedstead, including gilding, amounted to the then considerable sum of £86 3s. 4d.⁴

Unfortunately, owing to the MS being mutilated, some of the details are lost. In one item mention is made of six men working for ten months at twenty shillings each per month.⁵

Another item is for the hire of a house "wheryn the same [bedstead] was wrought." King Henry VIII's great walnut bed must truly have been a prodigious piece of work!

The mention of "walnutt tree" bedsteads, couches, stools and chairs in inventories taken during the reigns of Henry VIII, Edward VI, Mary and Elizabeth suggests that walnut wood was highly esteemed throughout the XVIth century and was accordingly used for the construction of the best furniture. Oak on the other hand was employed for the more ordinary furniture and

mostly by provincial joiners who had no access to a supply of walnut timber. The fact that Henry VIII was given two logs of this wood for a bedstead shows how highly walnut wood was appreciated during this monarch's reign.

The joined stool (Fig. V) is of the same construction as the joined table, the stool legs, however, unlike table legs, are not vertical but are set at a splay, so as to make the stool more stable when in use. Fundamental features of design of this character had by long usage become a part of the tradition of the joiners' craft. They were employed universally by craftsmen and this accounts for all joined stools of the XVIth and XVIIth centuries possessing this essential feature of design.

The two interesting high child's chairs (Figs. VI and VII) also have splayed legs, as stability is an essential feature in a child's chair. The chair with cane panels to the seat and back of a wide coarse mesh cane, is the earliest specimen of a cane child's chair recorded. From its design this chair dates 1664, the year that cane chairs were first made in England.

The walnut bureau bookcase (Fig. VIII) is one of particular merit. The elegant and tall proportion, the fine quality of the craftsmanship, the well-figured veneer and the unusual short cabriole legs are all features that are seldom present in the one piece. The interior of the upper part is fitted with drawers, cupboard and partitions of an elaborate character denoting the high standard of quality of this bureau. The heavily wrought handles and

⁴ This total does not include upholsterers', tailors', embroiderers' and other allied craftsmen's work.

⁵ Only part of this item is recorded, the remainder having been destroyed by fire. Part of a word ending in "vers" still remains, however, which suggests that the complete word was "carvers," the whole item being for carvers' work, &c.



Fig. XII. A BOW-FRONTED BOOKCASE with secretaire drawer. A high quality example of late XVIIIth-century cabinet-making. (*Messrs. Owen Evan-Thomas, Ltd.*)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE



Fig. XXI. A MAHOGANY LADY'S TABLE
Late XVIIIth century
(Messrs. A. & R. Lock)

keyhole escutcheons, which are original to the piece, are also of unusual design.

The bureau bookcase with double arched-shaped cornice (Fig. IX) is another example of good design. The half-round cross banded beading around the drawer fronts points to a late XVIIth century date. Like all XVIIth-century walnut furniture, this piece was fitted originally with turned ball feet which have since been replaced by bracket feet. The walnut cabinet, on base with drawers (Fig. XXII), also has a cornice of double-arched design. The engraved brass hinges to the cabinet doors add considerable decorative value to walnut cabinets of this type. The top drawer is a secretaire drawer with let-down front and pigeon holes at the back. Cabinets of this design with double-arched cornices were favourite pieces of furniture in the time of William and Mary and Queen Anne. Beside walnut examples a considerable number were japanned in various colours.

The very unusual cabinet with glazed doors on stand with cabriole legs (Fig. X) must have been designed and made to the special order of a customer. The shaped shelving in the interior suggests that it was originally intended for use as a china cabinet. The elegant curve of the cabriole legs and the finely figured walnut veneer are features denoting a high standard of

quality. The approximate date of this cabinet, with the legs terminating in French scroll toes, is about 1750-60, the end of the walnut period of English furniture.

The walnut card-table (Fig. XI) is an unusually good example not only as regards quality of craftsmanship but excellence of design. The petal motif to the leg several inches above the foot is found occasionally on chair-legs, but its employment on a card-table leg has not hitherto been recorded. This table has a "concertina" action, which allows the two back legs to support the folding leaf instead of one hinged leg, as in the more ordinary type of card-table.

The quality of the material and craftsmanship of the bow-fronted mahogany bookcase (Fig. XII) is of the highest order. The two top drawers form a secretaire drawer, an unusual feature in a bow-fronted piece of furniture. This bookcase belongs to the late XVIIIth century school of design, when the bow-front was a form much in vogue for chests of drawers, tallboys and sideboards. Another piece of high-quality craftsmanship of the late XVIIIth century is the cylinder writing desk with glazed upper part (Fig. XIII). Not only is this piece unusual from the point of design, but it is veneered with finely figured yew-tree, a wood seldom used in the XVIIIth century except for small tables and tea caddies.

The sideboard with serpentine front (Fig. XVIII) displays in its design a restrained use of ornament in the form of inlay, a pleasing proportion between the various parts and a sense of lightness and elegance in the general form, all of which features are essential in a well-designed sideboard. It is interesting to note that the centre drawer is a dummy and the handles are represented by inlaid pateræ.

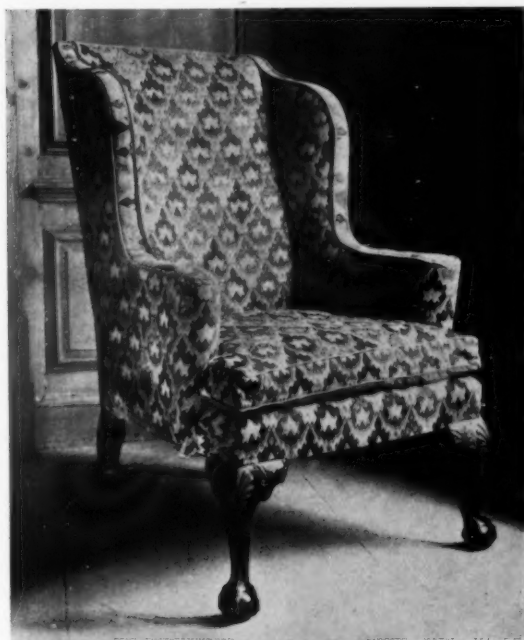


Fig. XX. A WINGED ARMCHAIR with cabriole legs,
with its original covering of Hungarian stitch needlework.
Temp.: George II
(Messrs. Phillips of Hitchin Ltd.)

A P O L L O



Fig. VIII. A WALNUT BUREAU BOOKCASE of unusual design. Temp. : Geo. I
(Messrs. J. M. Botibol)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE

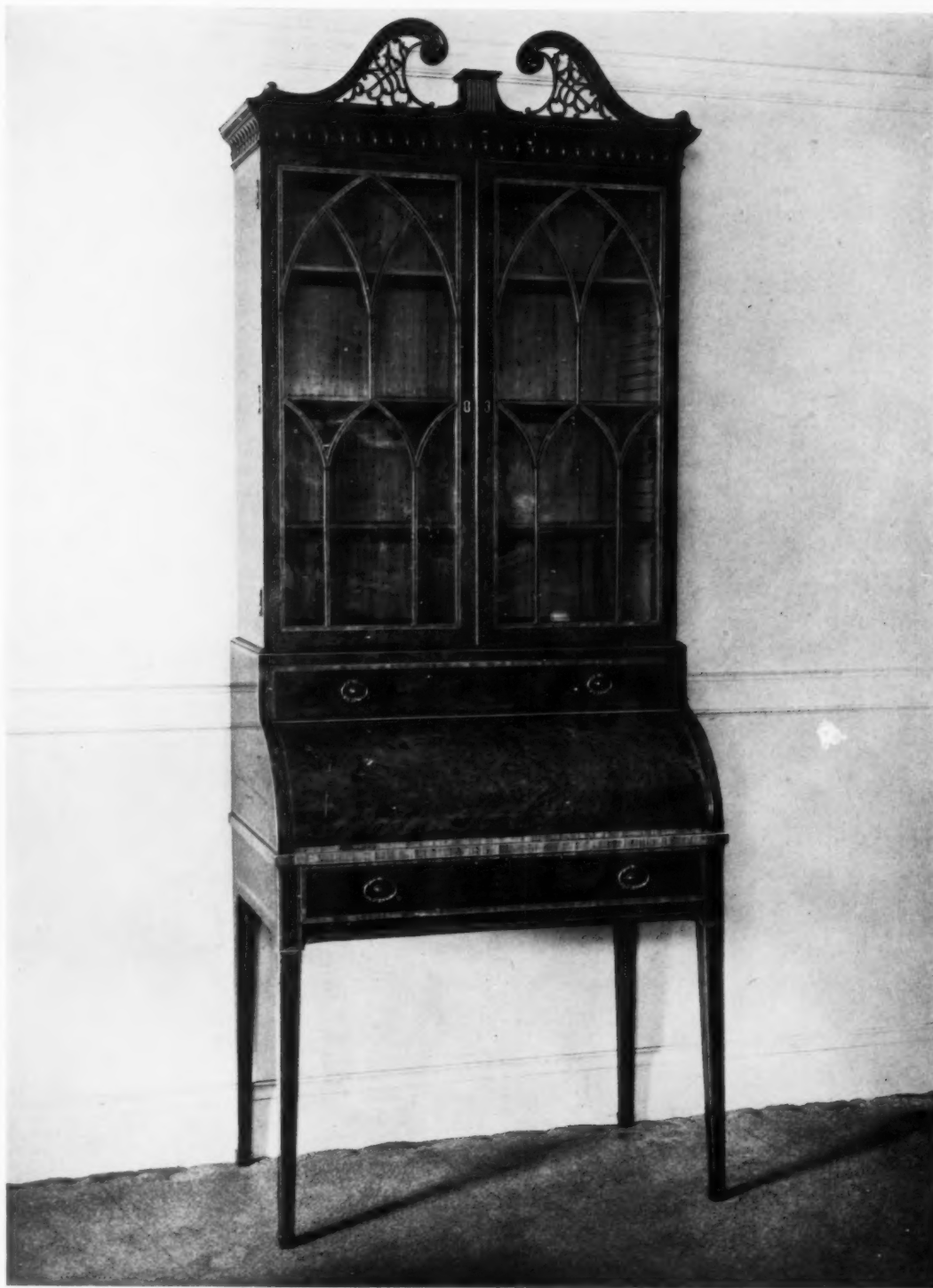


Fig. XIII. A CYLINDER WRITING TABLE with glazed upper part. This piece is veneered with finely figured yew wood. Late XVIIIth century. (*Messrs. H. M. Lee & Son*)

A P O L L O



Fig. XVIII. A MAHOGANY SIDEBOARD of serpentine form decorated with cross-bandings, shells and pateræ. Late XVIIIth century. (Messrs. Stair & Andrew, Ltd.)



Fig. XIX. A STOOL (one of a pair) on mahogany frame with carved and moulded legs. Circa 1775 (The Dower House, Ltd.)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE

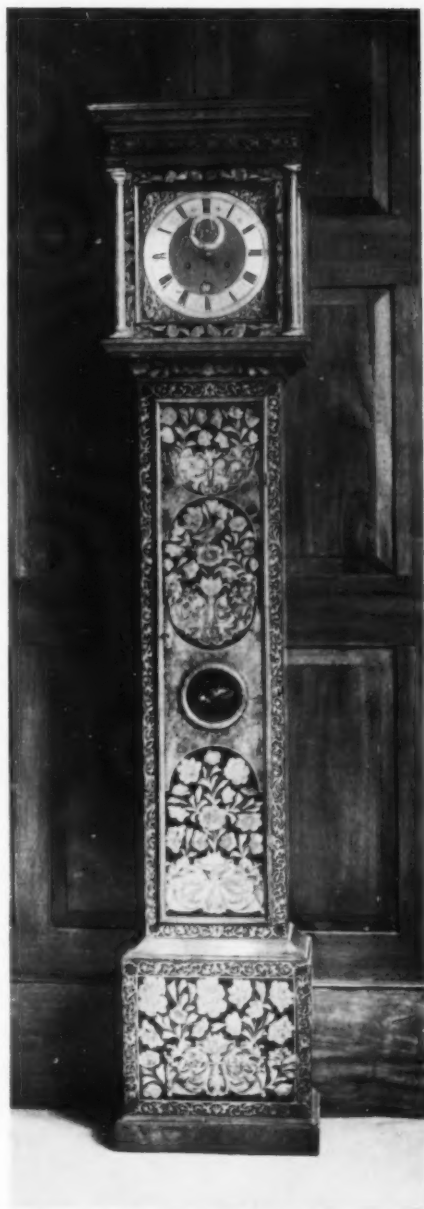


Fig. XVI. A LONG-CASE CLOCK decorated with floral marquetry in panels. The movement is by Thomas Stubbs, London. Early XVIIIth century. (Messrs. W. Williamson & Sons)

The upholstered winged armchair (Fig. XX) with walnut cabriole front legs is a typical specimen of the early George II period. A particular valuable feature is the Hungarian stitch needlework which is original to the chair. Chairs of this design were not called in the XVIIIth century winged chairs but easy chairs. The function of the wings was to protect the sitter from draughts, which in a room in the XVIIIth century must always have been a source of discomfort.

The simple and straightforward design of the stool (Fig. XIX) is illustrative of the remarks that were made on design in the first part of this article. The pleasing proportion and simple structure of this stool with its hollow functional seat are more satisfying from the point of view of design than a rare and far more valuable cabriole-legged example, fully equipped with masks, ribbons, foliage, &c.

Beginners to the study of furniture design should realize that every piece of furniture possesses a definite structure, the form of which determines the design. It is upon this point that criticism or appreciation becomes vital; for it is the structure which requires criticizing—its functional aptness, elegance of proportion and general disposition—before notice is taken of the ornamentation; an addition which when correctly imposed has the purpose and effect of emphasizing still further the value of the form.

It is difficult for many people when examining furniture to enjoy any experience other than that afforded by an enriched piece, and where no ornament exists they are completely at a loss to criticize at all ably. Many consider that a piece of old furniture is valuable in proportion to the amount and quality of the ornament.

These remarks might be borne in mind by those visiting the Fair at Grosvenor House: to try out one's reactions to various pieces by ascertaining the basis of their appeal—a well-designed form, superficial ornament or rarity of type.



Fig. XVII. ONE OF A PAIR OF CARVED WOOD AND GILT BRACKETS of unusual design. An interesting example in the Chinese taste, of the craft of the mid-XVIIIth century carver. (Messrs. Edwards & Sons)

A P O L L O



Fig. II. MONTEITH PUNCH BOWL. By JOHN LEACH. 1705
(Messrs. S. J. Phillips)



Fig. VI. CAKE BASKET. By PAUL DE LAMERIE. 1742
(Messrs. Crichton Bros.)

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SILVER AT THE ANTIQUE DEALERS' FAIR

BY W. W. WATTS



Fig. I. SUGAR CASTOR.
By CHARLES ADAMS. 1703.
(Messrs. Crichton Bros.)

EACH year brings an astonishing display of silver to the Fair, but each year we are conscious of a difference. Whereas certain periods are represented in so complete a manner as to suggest that the supply is unlimited, others are conspicuous by the scarcity if not the entire absence of exhibits. The attractive pieces of English silver of early date are wanting: we look in vain for examples of the art of the mediæval period, an age so rich and prolific in ecclesiastical as well as in domestic work. The reason is perhaps not far to seek, for apart from the lamentable destruction which occurred from time to time, the strange vagaries of fashion had then, as now, much to do with the refashioning of fine old work in order to suit the taste and inclination

of others are in the possession of cultured collectors whose keen appreciation leads them to cling tightly to their valued treasures.

But to return to the Fair. Even the Elizabethan period finds but slight if any representation, and the early Stuart period with its fair promise of a great and thoroughly national revival in the silversmith's art has little to show us. We may not, however, overlook a charming grace cup of 1613 with its slender and graceful outline and chased ornamentation; and a fine gilt font-shaped cup of 1622, a somewhat belated specimen of a rare and costly vessel, of which few examples have survived; slightly later are an early strawberry dish of 1634 and a chalice and paten of the orthodox form dating from 1638.

When, however, we have passed the middle of the XVIIth century there is a wealth of material which witnesses to the unceasing activity of the craftsman in the precious metal. The wide range of functions in civil and domestic life provided him with the opening for a corresponding variety of vessels for every occasion, for by this time the old idea of silver for display on the sideboards of the wealthy was yielding to the demand for the provision of fine objects for civic and domestic use and for the simpler amenities of the home.

At the entrance of this new era we may place the oval strawberry dish sold at Sotheby's in April last, a simple vessel on a low spreading foot, the whole surface divided into compartments in each of which is a chased conventional flower or other ornament; it dates from 1650 and reflects the stern spirit of the Cromwellian period. The reign of Charles II was marked by the production of new regalia for the Coronation, and of the insignia of office for corporate bodies and municipalities: the luxury-loving age found expression



Fig. V. ONE OF A SET OF FOUR CANDLESTICKS.
By PAUL DE LAMERIE. 1738.
(Messrs. Crichton Bros.)

tion of a new age, and much upon which we should now gaze with admiration was consigned to the melting-pot. After all, we of the present day may not cast stones at our predecessors: has not an eminent statesman given his opinion that our age will go down to posterity as the "age of destruction," and the loss of fine old silver has its present-day counterpart in the demolition of magnificent buildings which will be deplored by future generations. Happily, such of our earlier treasures as have survived have found a home, secure we trust, in our national museums, churches, the Livery Companies of the City of London, the corporations of provincial towns, and the universities of Oxford and Cambridge;



Fig. III. TWO-HANDLED CUP AND COVER.
By PIERRE PLATEL. 1708
(Messrs. Mallett & Son)



Fig. IV. TEAPOT By JAMES BELL. 1716.
(Messrs. W. Bruford & Son)

in large and massive vessels with exuberant decoration of a kind hardly appropriate to the material. Of this period we notice among other pieces a porringer and cover of 1663 repoussé in bold relief with large flowers and animals. This richness of ornamentation was even applied to the mounts of furniture and large mirrors. On the other hand a number of fine plain tankards appear by way of contrast, and witness to a desire for simplicity even amidst such a superfluity of decoration. This growing reaction was greatly encouraged by the arrival of French refugee silversmiths whose work showed a refinement of form and outline, together with a high standard of excellent technique to which their English brothers had not attained.

This and the ensuing periods until the end of the XVIIIth century are richly represented at the Fair. Instead of the over-abundant and restless ornament of a previous generation we find restraint; we notice also the introduction of new methods of technique such as piercing and engraving. A noticeable exhibit is a handsome gilt rosewater ewer of 1684, of noble outline and fine proportions, with a bold harp handle; its only ornament is a calyx of leaf-shaped devices in "cut-card" work, a method then becoming popular; it is engraved with the arms of Sir William Ashurst, Lord Mayor of London. Other representative pieces are a pair of castors made by Francis Garthorne in 1693, and a single one from the hand of Charles Adams in 1703 with a richly pierced cover and a prettily engraved coat of arms (Fig. I). A Monteith punch bowl made by John Leach in 1705 recalls the interest in the pleasures of the banquet; it is of the orthodox form, the body fluted, the waved rim of bold scrollwork, and the handles pendent from lion masks (Fig. II). The new form of loving-cup which had succeeded the tall standing vessel of the Restoration period is seen in a magnificent

two-handled vessel of outstanding size, its surface relieved only by an engraved coat of arms. It was made in 1708 by the eminent silversmith, Pierre Platel (Fig. III). The comforts of domestic life provided the silversmith with a great amount of business in the early part of the XVIIIth century. The drinking of tea, coffee and chocolate was now common, and called for many new forms of vessels. The plain tea and coffee pots were exactly appropriate for their purpose: the bullet-shaped teapot was popular and also the pear-shaped vessel. Of the latter we notice examples of 1716, one plain, the other octagonal (Fig. IV), and of the former an example of 1718 and one of 1723 in which the bullet form has assumed an octagonal outline, the craftsman probably realizing that a more pleasing play of light was reflected from the polygonal surface. A similar effect is seen in a set of three oblong octagonal castors dating from 1719.

Meanwhile the silversmith was becoming impatiently desirous of using other methods of which he was the master, so he passed by degrees from the plain vessel to one of greater elaboration. This trend is clearly seen in the work of that superb craftsman, Paul de Lamerie, whose working period covered nearly forty years. His early productions are simple in form and without decoration; later he added a limited amount of fine engraving and chasing, and, finally, yielding to the newly introduced rococo style, his work is in the richest and most elaborate manner. In the Fair is a set of four table candlesticks, dating from 1738, which seem to suggest the close of his second period; the form is obviously French, and the octagonal bases are enriched with applied masks and scrolls (Fig. V). Of his last period is a splendid cake basket of 1742, engraved with the arms of the 12th Earl of Suffolk (Fig. VI). This piece with its riotous extravagance of ornamentation suggests that the craftsman was conscious of

SILVER AT THE ANTIQUE DEALERS' FAIR

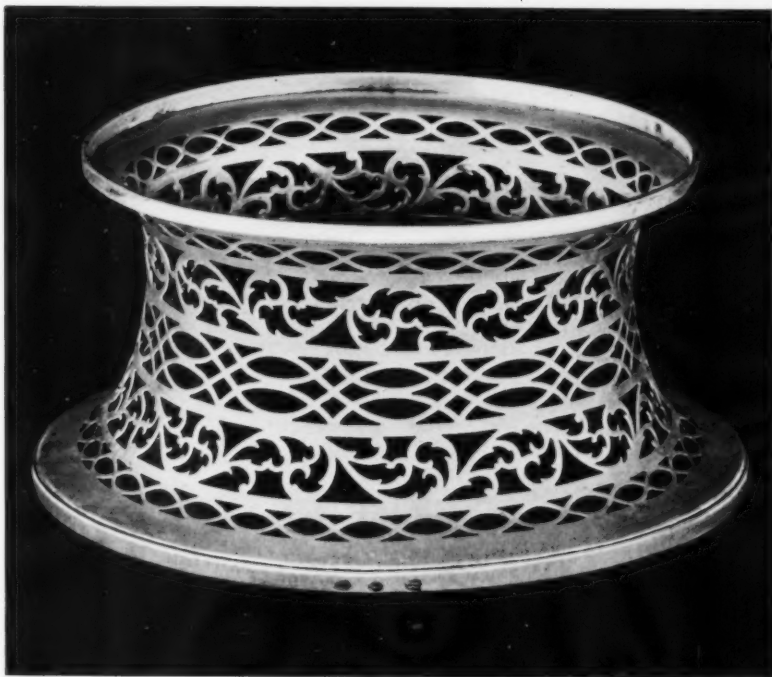


Fig. VIII. DISH RING. Dublin. 1774
(Mr. Alfred Gilbert)



Fig. IX. DOUBLE CUP, CRYSTAL AND SILVER-GILT. Strassburg. 1567-1616
(Messrs. S. J. Phillips)



Fig. X. TANKARD, German, XVIIth century
(Messrs. Mallett & Son)

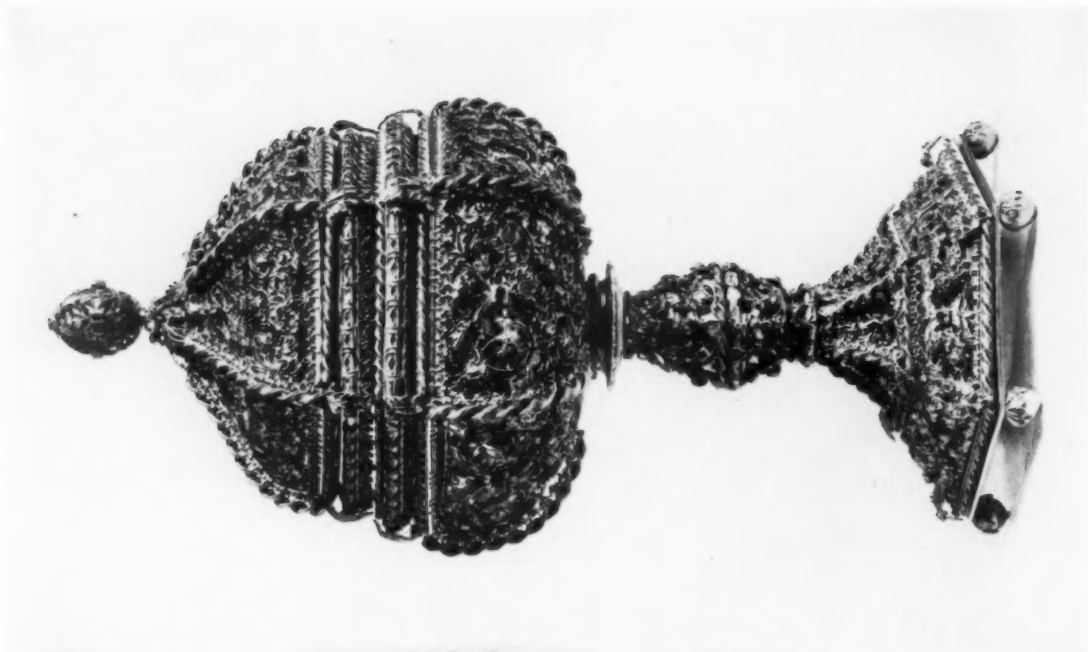


Fig. XI. CUP AND COVER, silver-gilt and enamelled, Transylvanian,
XVIIIth century
(Messrs. H. Blairman & Sons)

SILVER AT THE ANTIQUE DEALERS' FAIR

his own consummate ability and had reached the high-water mark of technical excellence.

As might be expected, the classical style of the second half of the XVIIIth century finds ample representation. Attention may be drawn to a two-handled cup and cover of the usual urn form, presented by British officers serving at Goa to the British Envoy there in 1800. It is of gold, and has not been hitherto included in the group of gold plate known to exist (Fig. VII).

It should be noted that the general exhibit includes a considerable number of spoons both of London and provincial make—Apostle, Maidenhead, Lion sejant, slip and seal top, and later varieties.

Irish silver is not forgotten. We may note a remarkable cream jug of about 1740, the whole surface covered with fine flat chasing; also a small version of the well-known dish-ring, dating from 1774, decorated with bands of pierced work (Fig. VIII); and a bowl of 1787 with a simple engraved border.

Continental silver provides a marked contrast to English work. Its intention appears to have been largely for display rather than actual use, consequently the craftsman was at liberty to utilize to the full every process of which he was capable in order to obtain the richest effect. The recent sale of the Rothschild Collection brought many pieces into the hands of the dealers: some of the most striking are on exhibition. An early object is a buffalo horn with silver-gilt mounts engraved with the names of our Lord and His relatives, and a favourite quotation from the Bible; the original finial has been replaced at a later date. In the sale



Fig. VII. TWO-HANDLED GOLD CUP. By WILLIAM SIMMONS. 1801
(Messrs. S. J. Phillips)

catalogue it was described as "German, circa 1500," but I venture to suggest that it is of rather earlier date, and owing to its marked resemblance to a horn in the Bergen Museum it is probably Norwegian rather than German. Among German pieces are the parcel-gilt globe supported on a figure of Hercules holding his club, the work of the celebrated Christoph Jamnitzer, of Nuremberg, Meister in 1592; a double cup of crystal and silver-gilt, the mounts enriched with delicate arabesques, made at Strassburg towards the end of the XVIth century (Fig. IX); and two superb tankards of the XVIth century, one of which has the whole surface finely engraved with arabesque work, and set with medallions, heads of classical and Biblical personages (Fig. X). Last of all we may refer to a wonderful XVIIth-century

silver-gilt cup and cover of hexagonal plan, 14½ in. high, the surface entirely overlaid with a repeating design of flowering leaves and plants in blue and green enamel, enriched at intervals with jewels set in gold. The under-part of the foot is engraved with scrollwork, and the inside of the cover is pounced with similar designs (Fig. XI). The strongly marked Oriental influence points to Eastern Europe as its provenance; it was catalogued as Hungarian, but a well-known expert of European reputation has defined it as from Transylvania. A vessel of this magnificence must surely have been intended as a gift for some person of noble or perhaps royal rank. Knowledge of its history would add greatly to its interest.

CERAMICS AT THE ANTIQUE DEALERS' FAIR

BY AUGUSTUS HENRY



Fig. VIII. DERBY FIGURES OF THE CONTINENTS. About 1765. Height 8½ in. (Messrs. Lories, Ltd.)

THE exhibition of ceramics at this year's fair is no less varied in its scope and no less striking in its quality than its predecessors, but the objects to be dealt with in our present article are all of two kinds, namely, Chinese and English porcelain. Chinese art is represented at the exhibition by objects of all periods, ranging in date from the awe-inspiring bronzes of the Shang-Yin dynasty (? 1766-1122 B.C.) to the dainty porcelains of the XVIIIth century. We are not illustrating here the examples of the earlier periods, but setting aside such objects as the tomb figures of the Han (B.C. 206-A.D. 220) and T'ang (618-906) dynasties and the fascinating monochromes of the Sung (960-1279), we come to the Ming period (1368-1643), when Chinese porcelain was in the fine flower of its development. The polychrome harmonies of the Ming palette have never been surpassed in the history of Oriental or European ceramics. The covered jar (Fig. I) exhibited by Messrs. Bluett & Sons is a magnificent symphony of riotous colour. It is decorated with a procession of equestrian figures, outlined in fillets of clay and glazed turquoise, yellow and aubergine on a dark blue ground, and may be ascribed to the beginning of the XVIth century.

To the same century belongs the magnificent vase (Fig. II), one of a pair shown by Mr. Sydney L. Moss. This has an apple-green ground and a decoration of stylized lotuses in the strong yellow and rich turquoise blue that are found on pieces marked with the reign-names of the emperors Chêng Tê (1506-21) and Chia Ching (1522-66). The same colours reappear on the very spirited dragon handles, while in the middle band of ornament there is detail in underglaze blue.

The next important period in the history of Chinese porcelain is the reign of the emperor K'ang Hsi (1662-1722). It was during this period that China produced the so-called "blue and white," or porcelain painted in underglaze blue, that was later so popular with the Pre-Raphaelites and with the pioneers of the æsthetic movement. But the painters in polychrome were not idle, and it was they who brought to its perfection the palette of colours that we know as *famille verte*, from the predominance of green. The other hues that are found are red, yellow, aubergine-purple and blue enamels. Mr. H. R. Hancock is showing an unusually fine pair of club-shaped vases (Fig. III) decorated in this technique. They are painted with sages and boy attendants. The Chinese character which appears repeatedly upon the robes of two of the sages is *shou*, or longevity, in Taoist lore one of the most desirable of attributes. The figure on the vase illustrated with the elongated conical head is Shou Lao, the god of longevity, and beside him is a deer, also typifying long life. Vases of this type are to be found in the great collections bequeathed to the British Museum by Sir Augustus Wollaston Franks and to the Victoria and Albert Museum by George Salting, but outside the museums they are comparatively rare, and these are a beautiful pair.

Sometimes these *famille verte* enamels are found in panels in reserve on a ground of powder blue adorned with decoration in gold. Such is the case of the dish, one of a pair (Fig. IV), exhibited by Messrs. Spink and Son, Ltd. These dishes, which come from the Currie collection, are painted with a central panel depicting a lake scene with three sages and a boy attendant. Love of the beauties of nature was common among the Chinese

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. V. CHINESE GROUP. Ch'ien Lung. Height 9 $\frac{1}{4}$ in.
(Messrs. John Sparks)

APOLLO



Fig. VI. PAIR OF BOW CANDLESTICKS. About 1760. Height 12½ in.
(Messrs. Stoner & Evans, Ltd.)



Fig. VII. PAIR OF CHELSEA FIGURES. About 1765. Height 11½ in.
(Messrs. Mallett & Son)

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. I. CHINESE JAR. XVIth century. Height, with stand, 21½ in. (Messrs. Bluett & Sons)

from a very early period, and this water landscape is charmingly observed and presented. On the border are eight smaller panels in reserve, painted alternately with landscapes and flowers, and the powder blue ground is delicately pencilled in gold with flowers and scrollwork. This type of blue is under the glaze and is sprayed on the surface or blown through a pipe; hence its French name of *bleu soufflé*.

The ensuing period of Ch'ien Lung (1736-95) is noted for the greatly increased trade between Europe and the Far East and for the cultural exchanges between the two continents. There exists a large quantity of porcelain with the coats of arms of English families, which for a long time was popularly supposed to have been decorated at Lowestoft, and which even to-day is commonly known by the rather meaningless appellation of "Chinese Lowestoft"; actually it was all decorated in China from patterns supplied by Europe. Other aspects of the same fashion are provided by the so-called "Jesuit china," or porcelain decorated in China for the missionaries with scenes from the Bible, by the porcelain with designs adapted—often rather quaintly—from European engravings and by the figures of strange-looking beings, who are meant to be Europeans and who strike us as being as untrue to life as the appearance of the characters in "The Mikado" would strike an educated Japanese. Such is the group of a man and woman in Dutch costume (Fig. V), which is shown by Messrs. John Sparks.

To many people the porcelain produced in China, the country where it originated, is in a class by itself, and such people can see no merit in any of the work produced in Europe. In my opinion that is a narrow-minded view. English, French and German porcelains all have their own individual merits, and because their beauties are different from those of Chinese porcelain they are not necessarily inferior. The first European country to produce true or hard paste porcelain was Germany, where its secret was discovered at Meissen, near Dresden, in the first decade of the XVIIIth century. France and England had for some years to be content with an artificial glassy substance known as soft paste. This substance has its own special excellences, and the way in which the colours beautifully blend with the glaze in a first-rate piece of Chelsea or Sèvres has a particular attraction which is quite foreign to anything made in China or Germany.

The earliest date recorded in connection with the manufacture of porcelain in this country is 1744, when a patent was taken out for making porcelain at Bow in the East End of London. This factory's exact dates of duration are uncertain, but it is believed to have closed down at some time during the 1770's. It is very well represented at the Victoria and Albert Museum through the munificent gifts of Lady Charlotte Schreiber in the eighties of the last century and Mr. Edmund F. Broderip in the twenties of the present, and there are some good



Fig. II. CHINESE VASE. XVIth century. Height 20 in. (Mr. Sydney L. Moss)



Fig. III. CHINESE VASE. K'ang Hsi. Height, without stand, 18 in.
(Messrs. H. R. Hancock)

specimens in the collection presented to the British Museum by the same Sir A. W. Franks mentioned above in connection with his bequest to the same institution of his collection of Oriental porcelain. The candlesticks (Fig. VI), exhibited by Messrs. Stoner & Evans, Ltd., are in the form of two pairs of children with goats. The children typify the four seasons and have the usual attributes: Flowers for spring, corn for summer, grapes for autumn, and a brazier for warming the hands for winter. The candlesticks are mounted with ormolu

branches, to which are fixed porcelain flowers and candle-nozzles, and they rest on rococo-scrrolled bases, picked out in crimson, of a type which may be dated to about 1760, since they resemble those on two figures of the famous generals Wolfe and Lord Granby, the former of whom fell at Quebec in 1759, while the latter was the victor of Minden in the same year.

By general consent I should imagine that the porcelain made at Chelsea would be acclaimed the most important artistically to come from England. The earliest documents known in connection with this factory are certain cream-jugs dated 1745; in the year 1770 it was bought up by the proprietors of the more commercially successful Derby factory, and in the year 1784 it came to an end. The earliest mark used was a triangle; then come the raised anchor and red anchor periods, and finally during the 1760's the period of the gold anchor, when elaborate painting and rich gilding are the order of the day. The shepherd and shepherdess exhibited by Messrs. Mallett and Son (Fig. VII) are typical of this period at its finest; they bear the impressed mark "R," which was formerly regarded as the signature of Roubiliac.

The earliest document in connection with Derby is a cream-jug dated 1750, and until as recently as eleven years ago the output of the factory between that year and the beginning of the factory has not been identified. The researches of Mr. Rackham and his colleagues at South Kensington then established the attribution to Derby of a large number of figures and useful wares previously regarded as Chelsea, and the figures shown by Messrs. Lories Ltd. (Fig. VIII) are representations of children typifying the four continents which may be assigned to the period immediately preceding the amalgamation with the Chelsea factory in 1770.



Fig. IV. CHINESE DISH. K'ang Hsi. Diameter 16 in.
(Messrs. Spink & Son, Ltd.)



HENRY RAE BURN ON A GREY PONY

By SIR HENRY RAE BURN, R.A.

In the Scottish National Gallery; by permission

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GLASS AT THE ANTIQUE DEALERS' FAIR

BY FERGUS GRAHAM



GROUP OF RARE SWEETMEATS. A and E, 4½ in. ; B, 6 in. ; C, 5 in. ; D, 6 in.
(Messrs. Delomosne & Son, Ltd.)

IT may be said that antique glass is divided into two sections, utilitarian and æsthetic; further, the first can, broadly, be labelled "cut" glass, the second "plain" (sometimes with moulding). It is the latter category that forms the object of the collector's efforts, and that furnishes the specimens in his cabinet. The very suggestion of using these often rare and always precious possessions will upset him greatly. This is by no means foolish or surprising; everyone knows of, and many suffer from, the collector's mania, which is much laughed at, but which merely springs from man's desire to own beautiful objects. The development of the hunt for rarity is quite natural, and adds spice to the pursuit.

A great many people have never seen anything earlier than cut glass, and their first acquaintance with a collection of early English glass is likely to prove an astonishing revelation.

At present the period of collected glass can be assigned broadly to the XVIIIth century, and a remarkable and fascinating diversity is shown by the various stages of development. The century opens in dignity and grandeur with what are known as the baluster glasses, massive vessels whose design reached a very high standard, which

indeed has never been surpassed. They seldom had any applied decoration, as complete reliance was placed on the form.

There is no space here to follow the course of glass in any detail through the century. It must suffice to say that the development was away from massiveness towards an ever-increasing refinement and grace, accompanied by various evolutions in the matter of decoration. Of these the final development, again speaking broadly, was cutting, not the elaborate later work that is well known under the die-hard mythical term "Waterford," but a simple technique of more or less regular facets. As regards the other decorative methods, they can simply be enumerated as follows: Moulding (in ribs, &c.); air twist; opaque twist (including the rare and expensive colour twist); engraving (especially the celebrated Jacobite and Williamite series); and enamelling.

But whatever the method, one may say that the outstanding characteristic of the glass of this century was beauty of form.



GERMAN Dated 1688
(Messrs. Arthur Churchill, Ltd.)



ENGLISH Glass of Lead. 1685-1690
(Messrs. Arthur Churchill, Ltd.)

A P O L L O



A and E, PAIR OF MAMMOTH GLASS ON AIR TWIST STEMS. 15 in.; B and D, PAIR OF CUT CANDLESTICKS. 9½ in. C, CUT SWEETMEAT DISH. 9½ in.
(Messrs. Delomosne & Sons, Ltd.)

The art of cutting, established by 1740, remained a subordinate activity until near the end of the century, but, once it became paramount, it was exploited to such a degree that form was ousted as the first essential. Everything gave way to the cutting wheel, beside the exuberance of which the shape of the glass hardly mattered. Thus it was that English glass lost its fundamental quality.

This is not to say that cut glass is not beautiful, for so a great deal of it is, especially the earlier examples, and the technique was well suited to many of the uses to which it was put, on dishes, bowls, and so on. But this development has now the result that most collectors are not interested, yet, in the period, and the glass fulfils more the function of utility.

I would like specially to mention an early branch of cutting, wherein the art, to my mind at least, reached its greatest height—candelabra, especially the table variety, of the last quarter of the XVIIIth century. As seems to be the case with all forms of art, the fundamental principles

are grasped first, and later years bring elaboration of increasing ingenuity, but diminishing artistic vitality, until some new principle arises. Here, then, in these candelabra, is found one of the best realizations of the art of glass cutting. This was, of course, greatly helped by the possibilities of formal devices to suit their rococo enthusiasm: stars, canopies, spires, crescents, serpentine arms, and others, beautifully combined into pleasing general shapes whose function, no less, was to catch and reflect innumerable the candle light.

Though, as has been said, glass cutting was practised for the larger part of the XVIIIth century, it was not till the end of this, and, more still, the early XIXth century, that the cut glass, as now known to the public, came into being. It was, perhaps, rather sweeping of the writer to dismiss, earlier in this article, the term "Waterford" as mythical. There was certainly a glass house at Waterford, but it was only one of several in Ireland, and those in Ireland were greatly outnumbered by those in England. So it may be seen that



RARE COVERED SWEETMEATS. A and C, 9 in.; B, 6 in.
(Mr. Cecil Davis)

GLASS AT THE ANTIQUE DEALERS' FAIR



SWEETMEAT STAND. 1740-1750
(Mr. Cecil Davis)

the desire to call all cut glass "Waterford" is scarcely likely to be correct.

* * *

For those who wish to become acquainted with early glass, there is an admirable opportunity at the Antique Dealers' Fair, where the glass specialists will have on view fine examples of every date. To the lover of glass it is unnecessary to say anything—he, or she, will be there.

* * *

I have said that the main body of collected glass belongs to the XVIIIth century. At present our knowledge of the earlier periods is immature, but it is increasing rapidly as active research continues. Certain of the more important and unmistakable examples of lead glass of the late XVIIth century have always been in demand, and bring high prices, but the attention of collectors and students is becoming more sharply focussed upon this

and the still earlier pre-lead period. It is here that discoveries are to be made, probably in larger numbers than a good many people think.

For this study it is desirable to have at least a general knowledge of Continental glass of the late XVIth and XVIIth centuries, for it is here that we find the prototypes of our own. Not only is Continental glass part of the student's equipment, but is a joy in itself in its infinite diversity. This one will be able to appreciate at the Fair.

* * *

Knowledge of glass is, naturally, only acquired after study and handling of specimens, so that the beginner, or one buying for utilitarian purposes, may feel a little nervous about the genuineness of his purchase. I need hardly say that complete confidence can be placed in the well-known glass specialists.

THE JOHN SMITH BUSINESS BOOKS

BY W. ROBERTS



PORTRAIT OF JOHN SMITH

By his son, S. M. SMITH

OF all manufactured books those which sooner or later are most certain of destruction are the ledgers and such volumes of business houses. In due time these books become obsolete and their existence an anomaly. After being stored away in cellars or attics for a few years they are consigned by their owners to the paper mill, to be pulped and reincarnated into paper for other books.

After the lapse of a century or so, some of these business books, or such of them as have escaped destruction, become objects of interest to the historian, and it will surprise many people to know that to-day there are collectors of them—as keen as collectors of Shakespeare first editions. Mr. Barton Currie, in his fascinating "Fishers of Books," 1931, tells us that in a bookshop in Rome he was introduced to a New England banker whose special quest was ancient account books and ledgers dating before and during the Renaissance, and that "there were collectors the world over who paid extraordinarily high prices for mediæval account books, and that some of their collections included specimens of ancient Chinese and Egyptian book-keeping." Thus the despised and rejected of one generation become the treasured objects of another.

It is a long stride from the Renaissance in Italy to the XIXth century in England; and one can only reflect how much valuable matter of the highest historical importance has been destroyed in the interval, not in England only but elsewhere. For reasons which will be obvious the office books of London picture dealers have not been exempt from the periodical holocaust. The one and—so far as I know—the only exception centres in the office books of John Smith (1781–1855), famous as a picture dealer; but still more so as the author of the "Catalogue Raisonné" of Dutch, Flemish and French pictures, in nine volumes, 1829–42, and his successors, covering a period of about a century, from 1812 onwards. These books were bequeathed to me by my friend, Nevill Cooper (son of T. Sidney Cooper, R.A.), who died in January last year, and who was the last owner of the firm started by John Smith; and they have been by me transferred to the Art Library of the Victoria and Albert Museum, for unrestricted consultation by students of the history of pictures.

These books coincide with one of the most active and important periods of picture collecting; and, what is more important, practically every collector, great and small, was a customer of John Smith and his

THE JOHN SMITH BUSINESS BOOKS

1736	Small landscape with cottage & trees	1736	Exchanged in Paris	1736	100
1737	Small landscape with cottage & trees	1737	100	1737	100
1738	Small landscape with cottage & trees	1738	100	1738	100
1739	Small landscape with cottage & trees	1739	100	1739	100
1740	Small landscape with cottage & trees	1740	100	1740	100
1741	Small landscape with cottage & trees	1741	100	1741	100
1742	Small landscape with cottage & trees	1742	100	1742	100
1743	Small landscape with cottage & trees	1743	100	1743	100
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1745	Small landscape with cottage & trees	1745	100	1745	100
1746	Small landscape with cottage & trees	1746	100	1746	100
1747	Small landscape with cottage & trees	1747	100	1747	100
1748	Small landscape with cottage & trees	1748	100	1748	100
1749	Small landscape with cottage & trees	1749	100	1749	100
1750	Small landscape with cottage & trees	1750	100	1750	100
1751	Small landscape with cottage & trees	1751	100	1751	100
1752	Small landscape with cottage & trees	1752	100	1752	100
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1767	Small landscape with cottage & trees	1767	100	1767	100
1768	Small landscape with cottage & trees	1768	100	1768	100
1769	Small landscape with cottage & trees	1769	100	1769	100
1770	Small landscape with cottage & trees	1770	100	1770	100
1771	Small landscape with cottage & trees	1771	100	1771	100
1772	Small landscape with cottage & trees	1772	100	1772	100
1773	Small landscape with cottage & trees	1773	100	1773	100
1774	Small landscape with cottage & trees	1774	100	1774	100
1775	Small landscape with cottage & trees	1775	100	1775	100

PORTION (REDUCED) OF PAGE FROM SMITH'S STOCK BOOK, A

successors. How these books—there are over twenty of varying sizes—escaped destruction long ago is a mystery, for they have been shifted from one place to another nearly a dozen times. The Smiths appear to have observed at least one custom—the preservation of every scrap of paper concerning their business transactions, and it will be readily believed that a vast mass had accumulated in a century or more. The letters from John Smith when abroad to his two sons and partners, and from them to him, are largely on picture business, and would if printed fill a very large volume.

Perhaps the most priceless of these volumes are the Day Books, large ledger-like tomes of over 800 pages. They begin in 1812, and record the sale day by day of pictures, of frames and of various jobs executed for customers. What will appear most vividly to those who turn over the pages of any of these books is the elaborate fulness of each entry: the pictures are so minutely described that they can be visualized at once. This feature, therefore, renders the books of priceless value for reference purposes. As the three earliest Day Books (1812-1848) extend to 2,200 pages, and each page has an average of three or four entries, it will be seen that they provide food for a good deal of study: at first most of the entries related to frames (three entries are of frames for Byron, the poet).

The volume which I regard as, perhaps, the most precious of all is the Stock Book, A (Vol. II in the series). This extends from 1822 to circa 1850, and has 3,233 double-page entries, each with a Stock Number; it is probable that many of these Stock Numbers may still be found on the backs of the frames or canvases. The entries tell the source of each item, its cost, the name of its purchaser and the selling price. The book, in fact, is an epitome of the Smith business for nearly thirty years of the most

London - Saturday night August 29. 1835 - at half past nine went on board the Royal Victoria Steamship with my companions Mr. Leblanc & Mr. Smith - the R.V. is a splendid vessel of 300 horse power. Capt. Miller has had a comfortable little cabin of 2 berths. The vessel started at 1 on Sunday morning but proceeded to my great surprise in the morning no further than a little below Wexham where in consequence of a dense fog she remained stationary for some hours: at 9 the day cleared up & we proceeded at a tolerable rate. There were about 60 passengers on board and as we became more & more removed from the shore so did our conversation & intercourse with each other increase. In the course of our journey we almost became acquainted with the names & habits & dispositions of our fellow

PAGE FROM ONE OF JOHN SMITH'S TRAVEL NOTE BOOKS

prosperous period of its existence. There are other Stock Books covering the period from 1880 to the end of the century; but they are not nearly so interesting, except that American buyers come into view, and that the marchand amateur of English, French and other nations was the mainstay of the Smith business.

Big profits were frequently scored, but, as will be seen from these later Stock Books, picture dealing was not all profit and no loss. Roughly speaking about 10 per cent. of the purchases soon found other and happier homes, but their profits had to be spread over the 90 per cent. which no buyer seems to have wanted. There were in fact a great many "blighted hopes" in these purchases, enough to damp the ardour of any dealer. But when we read of a Sir Joshua bought for £17, "Paid out £47 8s. 6d.", resold within ten days for £800; of a Constable bought in Rye for £135, sold for £1,200; of a portrait bought of a dealer in the Brompton Road for £14 and sold to another in

Bond Street for £350; and of a Turner bought in a London junk auction room for £23 15s. and sold for nearly £2,000, one begins to realize that picture dealing has, like Peace, its "victories no less renowned than War." No one can for a moment blame a picture dealer for making a big profit, because more than any other dealer he is backing his opinion with solid cash, and the fortune which he had almost in his grasp may prove an elusive one.

The study of the provenance of pictures by Masters of all Schools has made great strides in modern times, and such office books as those of John Smith and his successors are of the highest value and importance: the great regret is that those of so many old firms have been destroyed. The recently issued Annual Report of the V. and A. Museum contains a brief account of these Smith books.



LUSTRED MAIOLICA DISH. "BATH OF MAIDENS"

By MAESTRO GIORGIO OF GUBBIO

In the Wallace Collection ; by permission

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NOTES FROM PARIS

BY ALEXANDER WATT

IN the August issue of *APOLLO* I gave mention—except for a paragraph on Raoul Dufy's enormous fresco in the Pavilion of Electricity at the International Exhibition—to various exhibitions of classic art that are at present to be seen in Paris. For those who are also interested in modern art I am giving reference in these Notes to two outstanding manifestations of contemporary art that are now taking place in the French capital. First of these is the enormous exhibition of paintings, sculpture, drawings and engravings by the *Maîtres de l'Art Indépendant*, at the Petit Palais. Actually this show is an epilogue to the great retrospective exhibition of French Art, at the new Museum of Modern Art, for that ends with Seurat, the stage at which the Petit Palais exhibition starts.

If ever there was an ambitious show of contemporary art it is this one. I cannot say how many works are on exhibition, but, judging from the list of artists, it must be, as I say, enormous. Here are the works of seventy-three painters, twenty-three sculptors, twenty-five engravers and nine draughtsmen, not to mention interior decorators and bookbinders. All the well-known artists are largely represented. Maillol has been given the place of honour. This, indeed, is the first time that such an important collection of his sculpture has ever been publicly exhibited. I intentionally say "sculpture," for, although there are many of his drawings on view, they are strangely deceptive. Maillol is the greatest living sculptor in France. No further criticism need, or ought to, be added.

In stating that this enormous exhibition was an ambitious one, I meant not only with regard to the great number of exhibits, but also as respects the quantity of paintings that were excluded from the exhibition. The organizers seem to have had an "embarras du choix" and to have been somewhat at a loss as to which among the thousands of works contributed merited exhibition. I was, for example, very struck with the change in the exhibits the two days of the Press view and the private view. So many hundreds of canvases had been replaced that, apart from altering the face of the exhibition, little difference had been effected in relation to the sum value



PORTRAIT BY DERAIN. Petit Palais : "Maîtres de l'Art Indépendant"

and interest of the ensemble. Thus, whereas Picasso should have figured the most prominently of all, a differing yet still poor collection of paintings represented the work of the most remarkable living painter. Among the ten leading contemporary painters who have each been given a separate room in the museum, Matisse, Braque, Dufy, Vlaminck, Dufresne and Utrillo have all been well represented. The most prominent of all is Rouault, who here once again testifies that he is one of the very select few whose work will, in years, be recognized as very great.

The student of modern art should go straight from this Petit Palais exhibition to that taking place at the Musée du Jeu de Paume. This is the first time that such a show of contemporary art has ever been organized in a French museum. Here M. André Dezarrois, the very active curator of this museum, has succeeded in bringing together a collection of 172 works illustrating the origins and development of International Independent Art. The exhibition is consecrated to the art of foreign schools. The French participation has been reduced to a small number of works which explain the sources of inspiration of the painters. In order to demonstrate the origins of contemporary art the works of Cézanne, Renoir, Van Gogh, Gauguin, Seurat, Rousseau and Odilon Redon; African masks and fetiches, chosen among those which went to the formation of Cubism; and Polynesian sculpture, showing the influence of this art on the work of the early Surrealists, are shown together in the main room on the first floor of the museum. All the works exhibited, although apparently dissimilar, have more than one common trait and, collectively, present a definite tendency . . . the confutation of ratified principles whereby conformism seeks to inhibit individual experience and limit initiative, frustrating every prevision.

Eight stages in the brief but eventful history of modern art are accounted for in this exhibition: Fauvisme, Cubisme, Purisme, Neoplasticisme, Dadaïsme, Surréalisme, Constructivisme, l'Art non figuratif. The works of the leading exponents of each of these movements are shown in separate rooms. As one goes from one to the other one readily perceives how the transitions

took place and the factors that governed the revolutionary aims and endeavours of each group.

Much has already been written concerning the origins and development of Fauvisme and Cubisme, so it is hardly necessary for me to speak of them here. Matisse, Vlaminck and Derain figure in this exhibition as the leading exponents of a movement set on foot, in 1904, by Fauves, whose main pre-occupation was the painting of landscapes in terms of the purest and most intense colour schemes. When we come to Purisme, however, and the several movements that followed, the public seem to be rather at a loss to understand the purviews of each of these groups of artists.

Purism (1918-25), as defined by Ozenfant, founder of the movement, imports "painting by the common factors of the senses and the soul and not by a sort of fugitive symbolism; not by a happy assembly of forms or of imitative colours, but by a tendency to create in the spectator conditions of sensation and sentiment (the art of expression) of like parallel to allegros, andantes, &c. Neoplasticisme, an outcome of Cubisme, first started as the geometric abstraction, the mathematical equilibrium of planes and the background of the composition. This formula was later reduced to the extent that the background of the picture was not even accounted for. The sole means of expression was the equilibrium of the planes in colour and of others in black, white and grey. Mondrian, the leader of this school, here exhibits some colour compositions exemplifying this ascetic form of painting.

Although ascetic in approach it is not to be denied that geometric abstraction can have æsthetic significance. With Dadaïsme, however, we have the first signs of a



NUDE BY PASCIN. Petit Palais: "Maîtres de l'Art Indépendant"

departure from the æsthetic ideal. This movement, founded by Tristan Tzara, has as its principle the negation of all the systems and the discrediting of every hitherto accepted theory of art. In 1913, Chirico opened the path to Surréalisme with his use of perspective to suggest agoraphobia and claustrophobia. This vein of psychopathology in art extended itself into a veritable psychological research, in which Breton and Eluard, the literary exponents of the Surréaliste group, uttered weird manifestations in prose, Giacometti in sculpture, and Dali in painting. A number of these early canvases by Chirico are on view at the Musée du Jeu de Paume. They are among the few paintings of this and subsequent schools here represented that can be credited

with a genuine æsthetic value. They are to be considered Chirico's best work.

Surréalisme is the complete revolution of expression. In speaking of the word "artist" we may classify him as belonging to one of two distinct groups. One pre-occupied with creating a fantasy world in which the fulfilment of wishes is realized, the other concerned with the contemplation of formal relations and a distinctive æsthetic activity. Not only is Surréalisme chiefly occupied with the translation of dream imagery, whether it be in the discourse of literature, philosophy, painting or sculpture, but the school actually professes no attempt to induce æsthetic appreciation in their art. Surréalisme is pure psychic automatism, by which it is intended to express, in writing or by other means, the real process of thought. It is thought's dictation, "all exercise of reason and every æsthetic or moral preoccupation being absent." Taking Dali as one of the principal members of this group of revolutionaries, it may truthfully be

NOTES FROM PARIS



LANDSCAPE BY VUILLARD. Petit Palais : "Maîtres de l'Art Indépendant"

stated that his art is not art in the strict sense of the word. It is psycho-sexual exposition; it is literature. In point of fact, the Surréaliste definition of painting is "photographie à la main et en couleurs de l'irrationalité concrète et du monde imaginaire en général." Despite all Dali's involved pathological hypotheses, his paintings and drawings can at least be admired for one unmistakable quality—that of excellent draughtsmanship and painting technique. His drawing is nervous but fine, and his painting *soigné*, rather in the manner of the primitives in its glazed, detailed perfection. These very qualities are much in evidence in the eight compositions (most of which come from the collection of Edward James) now on view at this exhibition. In an effort to attribute a certain æsthetic qualification to his art, the linear portrayal of Dali's oneirocritic imagery may at least be credited with a "lyrical intuition" which, according to Croce, proceeds from the mere ability of putting pencil to paper, brush to canvas.

Constructivisme, another product of Cubisme, was born in U.S.S.R. in 1920, the year of the publication of the "Manifeste Réaliste," by Gabo and Pevsner. Its

principles, as expounded in this manifesto, are that space and time being the two exclusive elements of real life, art, in order to harmonize with real life, should be based on these two fundamental elements; that volume is not the only spatial expression; that static rhythms are not the only expression of time; and that the kinetic and dynamic elements are alone capable of furnishing the expression of actual time. Both Gabo and Pevsner exhibit abstract constructions to prove these theories.

Kandinsky was one of the first to execute non-figurative compositions. Hélion experimented with his theories and evolved a peculiar form of abstraction, the composition of cylindrical forms according to the laws of gravitation and tension. It is interesting to compare his work with the compositions of the many other abstract painters who are exhibiting at the Musée du Jeu de Paume.

This very complete exhibition is a timely one, for, unquestionably, there is a large public only too eager to have explained, in such lucid fashion, the origins and development of International Independent Art.

NOTES FROM NEW YORK

BY JAMES W. LANE

THE finest early American silver anywhere in the world on public display is in the Mabel Brady Garvan Collection of American Arts and Crafts. This collection forms part of the Yale Gallery of Fine Arts at Yale University, a gallery which, with its nucleus of the famous Jarves collection of Italian primitives, the battle paintings and portraits by John Trumbull, and the Garvan collection of silver, has recently had some very notable accessions. Chief of these are *more* early American silver presented by Mrs. Garvan (who is the sister-in-law of Mrs. Genevieve Brady Macaulay, the treasures of whose former home were mentioned in these notes in July); a gift of a Della Robbia piece, which would be attributed to Andrea, were it not for the appearance of a frog, a snail, and a snake that make the attribution to Giovanni more likely; some fine American miniatures and two oil portraits (one by Sully and the other of President Andrew Jackson, by Ralph Earl, Jun., his finest work) that have been added to the Garvan Collection; and finally, the partial reconstruction of a Christian chapel of the early IIIrd century A.D., to accommodate frescoes found at Dura-Europos in 1931 and 1932 by the Yale-French excavations. The Frederick Peterson Collection of Chinese paintings at the Yale Gallery is small but exquisite, as is that of the Mesopotamian and Persian ware and the early American glass. Of the exceedingly fine American silver, I must mention the rarity of the octagonal teapot by Pieter Van Dyck (1684-1750); the square candlestick by Jeremiah Dummer of Boston (1645-1718), reflecting, with its eight engaged columns and projecting nozzle and flange to match, a Gothic interest; and an especially lovely *étui* case by William Forbes of New York (1773-1809). These items are in the recent Garvan additions, but the silver in the permanent Garvan Collection is even more beautiful in its patina which is due to the fact that all the alloy has been beaten out. The gift by Mr. Garvan of American goldwork, such as locket and a ring which is picturesquely inscribed "Let Virtue be a guide to thee," by the goldsmith John Ball, 1763, complete the list of recent important additions.

Quite the most inspiring and instructive exhibition to show the art and technique of ceramics all over the world



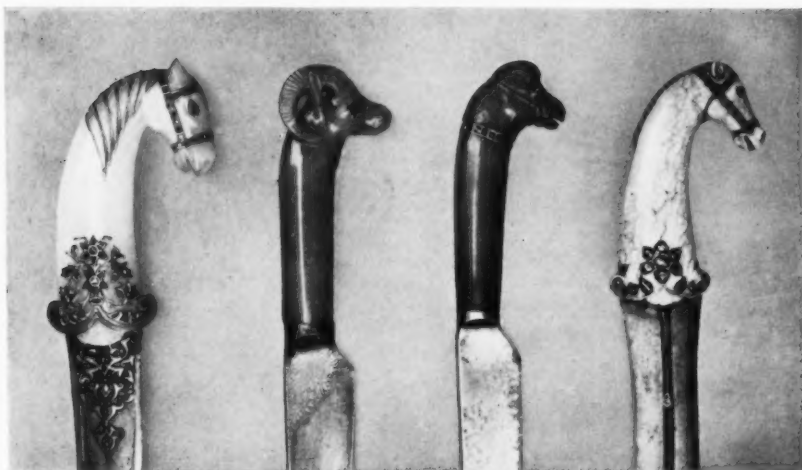
TERRACOTTA ANTEFIX. About 500 B.C.
Courtesy of the Metropolitan Museum of Art

has been held this summer at the Brooklyn Museum. Dividing the vast field stylistically between porous pottery, glazed porous pottery, and vitreous ware, this exhibition then takes us geographically through the examples of such pottery and porcelain made by the best ceramic nations. The exhibition is novel: it has been prepared and presented by six internes from the Rockefeller Foundation, who have had full museum facilities in making their long researches. The foundation has, of course, financed the project. The result is far from a work of dusty scholarship both in catalogue and in display, but, because naturally out of such a distance of time—from the fifth millennium B.C. to date—only a few examples could be shown, an excellent example of intelligent selection and stimulating material generously lent by the most careful

collectors. Geographically, the survey covered Egypt, the Near East, Europe (Greek black- and red-figured pottery, Hispano-Moresque ware, majolica from Urbino, Delft vases, French faience, English slipware) and America (chiefly South and Central America for porous pottery). Then, of course, the field of vitreous ware, of kaolin china, and hard and soft paste porcelain (to me the most endearing) was well represented. China was the great vitreous pottery centre in the Far East. It influenced Japanese porcelain, which, beginning in the XVIIth century, has rapidly risen in quality. There was a constantly large demand in Europe for Chinese and Japanese vitreous ware. The Japanese developed an exported variety known as "Imari." But what irony? The Chinese were masters of the vitreous only to have their faience copied first by Europe in the XVth century and then by Japan in the XVIIth century. Europe especially has mastered the art of vitreous ware to such an extent that an infinity of new styles and patterns—crackled stone, for instance—has been developed.

Americans who knew his work—for he had lived in France for so many years (ever since 1876) and had painted with such calm assurance that he received no publicity from a sociologically-minded age—have regretfully noticed the death of Walter Gay. Shedding a kind of mellow impressionistic sunshine over the loveliest period rooms in France, England, and Scotland, Walter Gay,

NOTES FROM NEW YORK



HILTS OF PERSIAN AND INDIAN DAGGERS.
From the George C. Stone Bequest of Oriental Arms and Armour
Courtesy of the Metropolitan Museum of Art

as it were, modernized the charms of the XVIIIth century. He created in his own chateau and elsewhere arrangements of *boiserie* so cleverly that he may be said to have employed a new type of subject-matter, in which no one has as yet equalled him. Gay's interiors, while being well observed, were painted with a lightness and dash. Although he never placed figures of people in his wash sketches or oils of interiors (despite commencing his career, after a training under Bonnat, as a figure painter), each one of his rooms is alive, possessing a soul and animation. In much the same way that a talented monologist, say, Miss Ruth Draper, creates a whole flock of characters on the stage, so did Walter Gay people his *boiseries*. You can see the effect of Walter Gay in the work of Jacques Blanche and William Orpen. In Gay's sets there was nothing cold, premeditated, or mathematically precise. Spontaneous feeling led the way.

The Metropolitan Museum has announced some most valuable and unusual accessions. In the first place there is a marvellously well-preserved terracotta antefix representing a female head, possibly a *mænad*. This one was used as the end cover-tile on a temple roof. Of its polychromy in black (for eyes and stylized curls), yellow (for earrings), and white (for face and hair), nothing to-day remains. Indeed, the white was only a slip, which was erased by the artist on the lips and cheeks, permitting the red terracotta to appear. Stylistically this beautifully precised head is supposed to belong to the late archaic period, or about 500 B.C. It has the most definite resemblance to the antefix from Veii, which is related to the same temple as the celebrated Apollo group in the Villa Giulia. Hence, the most likely provenance for the Metropolitan's antefix is Etruria, although Sicily or South Italy would not be excluded. Since the antefix, however, did not come off a temple in Greece, what is indicated is consistently strong influence of Grecian art upon Italy.

Another rare accession, remarkable particularly for all the sleuthwork that led to its discovery within the very confines of the museum's Egyptian jewellery room, is an

Egyptian headdress of the eighteenth dynasty, dating from about 1500 to 1450 B.C. The story, which Mr. Winlock, director of the Metropolitan, as he is also curator of its Egyptian art, tells, is as follows: Several years ago there were acquired for the museum eight hundred-odd gold objects of bizarre shapes, but about the size and swagger of sixpence. Most of them had a rosette design that had once been inlaid with carnelian



POLYCHROME PAINTED JAR WITH TRIPOD BASE
Costa Rican. XIIIth century A.D.
Courtesy of the Brooklyn Museum

and with blue and green glass, of the latter of which only chips remain. It was noticed that most of these gold circlets had convex curves at the top of the rosettes, concave curves at the bottom, exactly as though they should fit into one another vertically. This indeed was proved to be the case. It was found that there had to be about twenty-three of these elements or circlets to compose a stripe or line; and that in the solution of this jig-saw puzzle thirty-seven stripes stood revealed. What then? In Mr. Winlock's words: "Obviously we had here the making of some flexible gold and inlaid object comparable in its construction to the famous corselet of Tut-ankh-Amen. However, our object did not seem to be a corselet." The rosettes seemed to point to a headdress. But, unlike the usual jig-saw puzzles where larger and easier pieces may be fitted into the scheme of things first, this puzzle liquidated its large pieces only at the last. For with the rosettes a strange gold plate of the same thickness of gold had been acquired. This plate is hollowed on the underside as if to fit on a person's head and decorated on the top with a conventional pattern. From hereon the solution and the arrangement of the elements was comparatively simple. Yet the resultant creation, the headdress, was too large for the ordinary head—and it conceivably had more stripes originally—so that a wig such as Egyptian ladies of the eighteenth dynasty affected was fashioned and placed above the life-sized cast of a head from el Amarnah when, presto, the headdress fitted like a charm! (See page 171).

The third important accession, the Stone Bequest of Oriental arms and armour, the greatest collection ever made by an American in this field, has required four instalments or exhibitions to be shown—and even then there had to be omissions—at the Metropolitan. The most valuable instalment, that of Indian and Persian arms and armour, is now on display in the Special Gallery E 15. Though nothing could be more bizarre and interesting than the Malayan krisses shown in the third instalment, the wondrously jewelled jade hilts of the Persian and Indian daggers, and the fine embossing on the hilts of Indian gauntlet swords and katars—one hilt showing a peacock with wings and tail spread holding in its beak two cobra-tails—are memorable. Some of the bladesmiths of these swords were Europeans, German and Italian. One of the most curious objects of all is a decorated gun. The type of decoration, rich painting on carved wood covered with gesso, would be in itself

unusual, but when to the decoration I must add the description that the gun has not only a square barrel but a square bore, I think we have an object hardly surpassable in anomaly. The freak would be complete if only someone had preserved the type of ammunition. One comfort of such a weapon was that if it passed to the enemy, the enemy could scarcely reply in kind!

While speaking of arms and armour, I should mention the appearance of "The Armour of Galiot de Genouilhac," by Stephen V. Grancsay, curator of armour at the Metropolitan. This book, which is the fourth in the series of occasional *Papers* published by the Museum, has extraordinarily lucid photographs of all parts of this harness, which was fabricated, with refined etchings, by Galiot in the time of Henry VIII. The armour, purchased in 1916 and the most important item yet bought for the Museum's armour department, has been compared by Sir Guy Francis Laking, in his "European Armour and Arms," with the "double suit" of Henry VIII now in the Tower and at Windsor Castle. Sir Guy said that "they correspond plate for plate in construction." Mr. Grancsay, nevertheless, feels that they are unrelated, especially by reason of their ornamentation. But by means of the photographs in Mr. Grancsay's volume the plate for plate comparison may now be made in London.

The United States is to have a new museum dealing with modern, but this time specifically non-objective or abstract, art. The Solomon R. Guggenheim Foundation, as it is to be called, will thus be altogether unique, because we have nothing here in museums devoted to the purely abstract. Of course, the new museum, when

opened—and its site will conjecturally be in New York City—will show works by such artists as Campendonck, Chagall, Delaunay, Gleizes, Kandinsky, Klee, *et al.* The Baroness Rebay, of Oberbayern, Bavaria, has helped to guide Mr. Guggenheim in the selection of these paintings. This collection inevitably creates in my mind reflection on the changeability of man. Mr. Guggenheim, after having been through the mill of enthusiasm for (1) the Barbizon School; (2) the American landscapists; and (3) Italian, Dutch, and German primitives, now turns, in his fortieth year or so devoted to art appreciation, to the mechanisms of Léger et Cie., because he feels that this non-objective art is "creative." Another reflection is that there is nothing like art in its infinite variety to take one for a ride. Meanwhile, Mr. Guggenheim has no doubt found port.



BOISERIE VERTE

By WALTER GAY

Courtesy of the Metropolitan Museum of Art

BOOK REVIEWS

BALLETOMANE'S SCRAP BOOK, by ARNOLD L. HASKELL.
With 193 illustrations (London: A. & C. Black Ltd.)
7s. 6d. net.

Ballet is just now vastly fashionable. We have the admirable, and fortunately permanent, organization at Sadler's Wells, and, at the time of writing, Covent Garden, where Colonel de Basil's company holds the boards, and the Alhambra, which is presenting the Monte Carlo Ballet, are both flourishing exceedingly. Ballet literature is being poured out; indeed, one wonders if the *culte* is not being a little overdone.

Mr. Haskell, who wrote so delightfully of the dancer in the recent "Footnotes to the Ballet," now gives us a collection of nearly two hundred photographs of members of Colonel de Basil's "Ballets Russes," from its formation in 1932 to the present day—photographs depicting them not only in their most famous rôles, but *en pantoufles*. In his introduction Mr. Haskell says: "I have in my collection countless photographs of the past, including a collection published in Russia many years ago, when the words 'Imperial Ballet' had still a meaning. How old-fashioned and stilted many of these photographs seem."

It would have been extremely interesting if Mr. Haskell had included in his book a selection of these photographs. Why does he not publish the whole collection? Like the book under review, it would be invaluable to the future historian of the ballet.

Mr. Haskell quotes the opinion of Prince Wolkonsky that the modern dancer understands far better how to pose for her photograph. The improvement, I imagine, is due rather to modern photography than to the dancer herself. No stage celebrity ever had the slightest difficulty in posing!

The most encouraging augury for the future of the ballet is the enormous amount of excellent raw material available everywhere where the ballet is cultivated, and the ability of a great trainer to produce stars almost at will. It would seem that dancers, unlike singers, are *made* not born.
P. C.

PERSPECTIVE, by FRANK MEDWORTH. (London: Chapman Hall, Ltd.) 15s. net.

Here, at last, is a perfectly readable book on the use of perspective in pictorial construction, that is, for purposes of composition. It is an excellent diagrammatic guide to the subject for students, young or old; beginners or experienced picture-makers who might feel they'd like to rub their forgotten study up and go even further into the matter.

For however important the discoveries in geometry, which we name perspective, may be in the process of training the student painter, they normally lie thereafter in that curious background of memory which is hardly half-conscious. The teacher of the subject is inclined to lament the practising professional's easy dismissal of its essential importance. Yet although shorn of any dependence upon the conventional initials, V.P., P.P., &c., for its formulæ, it has become part of his inward projection of the spatial world outside.

There is truly a profound artistic importance in these rules which make it possible to set out, with assured precision upon a plane surface, the depth as well as the height and breadth of things. It has transformed the art of painting in the Western world during the past few centuries. To-day we are unsure whether it has been for the better, aesthetically. But it is a major fact. And this book of Mr. Medworth's is an excellent labour towards its justification even in these modern days. He has made his subject fascinating to read about and understandable enough to be pondered over afterwards. The merciless precision with which the third dimension in the most complicated natural forms is resolved and flattened out on the paper has a medusean enchantment as its demonstration proceeds.
F. C.

HISPANIC NOTES AND MONOGRAPHS.

DANIEL URRABIETA VIERGE IN THE COLLECTION OF THE HISPANIC SOCIETY OF AMERICA. By ELIZABETH DU GUÉ TRAPIER. Vol. 1, Text; Vol. 2, Plates.

When looking at the reproductions of the exquisite drawings, water-colours and gouaches by Vierge belonging to the Hispanic Society, it is hard to realize that many of them are the work of a cripple. This "superb young man, with the features of an Arab, the hands of a duchess, and the body of a bullfighter," was paralysed when barely thirty, and lost the use of his right hand. Undaunted by this calamity he tried to work with his left hand, and succeeded so well that he gained the first medal for drawing in the Paris Exhibition in 1889. His unique style of drawing, with delicate gossamer lines and patches of pure black scattered here and there, seems to be the product of various influences, including Japanese art and the personality of Victor Hugo, whose books he illustrated. The verve and feeling for motion displayed in all his work are extraordinary, and it is not easy to decide whether he drew better with his right or his left hand. Bold and delicate, highly finished and sketchy work seem to have been executed by him with equal facility.

CATALOGUE OF LACES AND EMBROIDERIES. By FLORENCE LEWIS MAY.

The Hispanic Society's collection of Spanish lace, including knotted work, cut work, drawn work, net work and varieties of needle and bobbin lace, is described with 120 illustrations. The origin of bobbin lace in Spain remains uncertain. Some authorities believe that it was introduced by the Arabs, others that the Flemish lace-makers taught the technique to the Spaniards in return for instruction in needle lace. It was probably brought to England by Queen Catherine of Aragon.

CATALOGUE OF HISPANO-MOESQUE POTTERY. By ALICE WILSON FROTHINGHAM. (New York: The Hispanic Society of America.)

Hispano-Moesque pottery of various periods and styles is well represented in the Hispanic Society's collection. So far, the origin and provenance of gold

lustre are still undecided. Samarra in Mesopotamia and Rhages and Susa in Persia have all yielded finds of IXth-century gold lustre pottery; the art seems to have travelled by way of Egypt and Algiers to Spain, where the gold-lustred ware of Malaga was unrivalled in the XIVth century. The ornament of many of the tiles, plates and vases is purely oriental. C. K. J.

I PITTORI ITALIANI DEL RINASCIMENTO. Translation by EMILIO CECCHI-COLLEZIONE "Valori Plastici." By BERNHARD BERENSON. **PITTURE ITALIANE DEL RINASCIMENTO.** Catalogue of the principal artists and their works. Italian translation by EMILIO CECCHI-COLLEZIONE "Valori Plastici." By BERNHARD BERENSON. (Milan: Ulrico Hoepli.) Lire 40 each volume.

These two works are an Italian version of this well-known author's studies on "Florentine Painters of the Renaissance," "North Italian, Central Italian and Venetian Painters of the Renaissance," which were published from 1898 onwards and brought together in complete form in "The Italian Paintings of the Renaissance," published by the Clarendon Press, Oxford, in 1930. It is on the last-named work that this Italian version is based, and even from this point of view forms a most valuable work of reference; but I have reason to know that among the lists in the "Pitture Italiane" there are a certain number of corrections and additions by the author which bring this volume pretty closely up to present date.

In his preface to the "Pitture" the author mentions that he has here included in his lists "works which were carried out in the *botteghe* from the design of the Master," and uses the abbreviation *p.* (part work), *g.p.* (great part) of the listed artist. In his Vol. I ("Pittori") after a few pages of suggestive criticism he turns to Venice, as offering a most promising soil for the art of Renaissance Italy; but soon comes back to the Florentine painters as expressing the yet earlier outpouring of Italian art, and thence to Siena, Central and Northern Schools of Italy. It may be noted here that in his admirable pages on Verona (*Quattro-cento Veronese*) he fails to notice the view of J. Paul Richter—which has been already noticed in our columns—that the master known as Altichieri was really two persons, the second of whom was born about 1272. These critical pages end with Correggio and his brilliant successor Parmegianino.

The same volume of "Pittori" contains the plates, of which the translator, Sig. Cecchi, tells us that he has followed a different line to that taken in the French, German and the Oxford editions; and has preferred to confine his illustrations to paintings in American collections, on the ground that paintings this side were easy of access. The result is far from satisfactory. When we study Fra Lippo, Botticelli or Pollajuolo, we look for some just criterion of their high merit; and who can say that the examples here given of these Masters, as well as of that fine artist, Domenico Veneziano, really afford this? Another defect in this Vol. I is the print, which, to include matter and plates in one volume, is difficult and tiring to eyesight. It is fair to add, however, that in the List of Works in Vol. II ("Pitture") a better type has been used; and this is what we need. S. B.

WREN. By GEOFFREY WEBB. (Duckworth, "Great Lives" Series.) 6s. net.

Mr. Webb's technical understanding of Wren's aims and methods enhances the value of this able and well-informed book. Necessarily, prime importance is given to the works, but Wren's origins and life are also discussed with shrewdness—even with caution: witness Mr. Webb's tentative allusion to Wren's admission to Westminster School (1641)—of which there is admittedly no contemporary record in the school archives. Strangely, the Old Court House, Hampton Court, is not mentioned in connection with Sir Christopher's death. Mr. C. K. Adams contributes a brief, but useful, appendix on authentic portraits of the great architect. F. G. R.

BOOKS RECEIVED

COMMEMORATIVE CATALOGUE OF AN EXHIBITION OF MODELS AND DESIGNS BY THE LATE SIR ALFRED GILBERT, R.A. By E. MACHELL COX. (London: Artists' General Benevolent Institute.) 100 signed copies, 21s.; 100 paper covers, 5s.

THREE INVENTORIES OF THE YEARS 1542, 1547 and 1549-50 OF PICTURES IN THE COLLECTIONS OF HENRY VIII and EDWARD VI. Edited by W. A. SHAW, Litt.D., Editor of the Calendar of Treasury Records at the Public Records Office. (Published for the Courtauld Institute of Art by GEORGE ALLEN & UNWIN, Ltd.) 3s. net.

SIGILLATE POTTERY OF THE ROMAN EMPIRE. By ALICE WILSON FROTHINGHAM. (Hispanic Society of America.)

ANDREA ORCAGNA UND NARDO DI CIONE. By HANS DIETRICH GRONAU. (Deutscher Kunstverlag, Berlin.) R.M.6.50 net.

LA SCULPTURE FIGURALE EN EUROPE A L'EPOQUE MEROVINGIENNE. By JULIUS BAUM. (Les Editions d'Art et d'Histoire, Paris.) 180 frs. net.

MODERN PAINTING IN ENGLAND. By MARY CHAMOT. (London: Country Life, Ltd. New York: Charles Scribner's Sons.) 10s. 6d. net.

COMPOSITION FOR PHOTOGRAPHERS. An Artist's Guide. By CHARLES SIMPSON, R.I. With 38 reproductions from paintings and photographs and 32 sketches and diagrams by the Author. (H. F. & G. Witherby, Ltd.) 10s. 6d. net.

MARTIN RICO Y ORTEGA. In the Collection of the Hispanic Society of America. By ELIZABETH DU GUÉ TRAPIER, corresponding member The Hispanic Society of America. With 958 illustrations. (Printed by Order of the Trustees, New York, 1937.)

THE ARMOR OF GALIOT DE GENOUILHAC. By STEPHEN V. GRANCAY. Papers No. 4. (The Metropolitan Museum of Art, New York, 1937.)

FOOTNOTES TO THE FILM. Edited by CHARLES DAVY. (Lovat Dickson, Ltd.) 18s. net.

PICTURE PRICES CURRENT. An alphabetically arranged Record of Pictures, Drawings and Miniatures, sold by auction in Great Britain and America. Twice yearly. Compiled by F. L. WILDER and E. L. WILDER (Editors of "Print Prices Current.") Volume II (Part I). Comprising all sales held between September 1st, 1936 and March 31st, 1937. (London: F. L. & E. L. Wilder, Woodford Wells, Essex.) 21s. net.

RUSKIN AND BRANTWOOD. An account of the Exhibition Rooms. By H. HOWARD WHITEHOUSE, President of the Ruskin Society. (Cambridge: Printed at the University Press and published by the Ruskin Society.) 2s. net.

A P O L L O



AN EGYPTIAN HEADDRESS. XVIIITH DYNASTY,
about 1500-1450 B.C.

Courtesy of the Metropolitan Museum of Art

THE GIOTTO EXHIBITION IN FLORENCE

BY HILDE WEIGELT

FOR a long time it had been planned to celebrate the 600th anniversary of Giotto's death in Florence by an exhibition of his panels and of those of his actual pupils. The directors of the exhibition, however, fortunately abandoned their first idea, realizing that thus restricted the show would be rather small. They resolved, therefore, to enlarge its scope by extending it to the circles of his spiritual and artistic forerunners and successors, thus going back to the XIIIth century and tracing his influence amongst his followers up till the late XVth century.

The art before Giotto is represented in this exhibition by a great many important primitives of the XIIIth and XIVth centuries from Arezzo and Umbrian towns, and still more from the Tuscan art centres such as Florence, Lucca, Pisa and especially Sienna.

An important advantage of this exhibition is that many panels which hitherto could only be seen imperfectly and with difficulty in remote little churches of Tuscany are now brought to light. It is also of special credit to the Italian Museum directors that they had some time previously caused some of these early paintings to be cleaned and restored. This work was done with admirable care and artistic sensibility, with all the means and equipment of modern technical methods. The result is amazing and sometimes even sensational. Owing to the restoration many colours have considerably changed, and even the subjects of several pictures are much altered. Under one or two layers of paint of different periods were discovered important Tre-cento pictures showing in some cases hitherto invisible additional figures, whilst in other cases the later additions of figures have disappeared.

With the Ruccellai Madonna by Duccio (which has probably for the first time left its dark chapel in Sta. Maria Novella), with Cimabue's Madonna of the Trinita Church and with Giotto's Madonna of the Ognissanti, with the wonderful crucifixes of Sta. Maria Novella and Rimini, both attributed to Giotto, and several Giottoesque crucifixes from other Florentine Churches, the principal hall forms the spiritual centre of the exhibition. All these paintings clearly demonstrate the decisive turning point in art from the XIIIth century to the XIVth century, when former traditions were adapted to a new sense of reality. This tendency of the time was especially well understood and applied by the Siennese artists. For this not only the Ruccellai Madonna but also the Madonna di Crevole as well as the Madonnas from the Badia a Isola and from Castel-franco (all influenced by Duccio and shown in the main hall) furnish striking evidence.

Besides the above-mentioned original Giotto paintings there are a great many other panels attributed to him. Amongst these are the marvellous but often disputed "Death of the Virgin," from the Kaiser Friedrich Museum, Berlin. Of a painting that was once perhaps a diptych there exist six panels with scenes from the Life of Christ, which are dispersed in two continents but of which



ST. LUKE, and two small figures of saints.
By the MASTER OF THE MAGDALEN

Overpainted in the 14th and 18th centuries, it was cleaned and restored in 1936.

AN EXHIBITION OF RUBENS'S SKETCHES IN THE BRUSSELS GALLERY

five are gathered together in this exhibition. There are further a great number of interesting panels attributed to Giotto and his school coming from small galleries and private collections, but which cannot be specialised here for lack of space.

Giotto's immediate and later followers, such as Taddeo Gaddi, Pacino di Bonaguida, Jacopo del Casentino, Bernardo Daddi, Maso di Banco and many others, are represented by an abundant number of pictures. An especially attractive feature of the show is the grouping of authentic or attributed works around

the chief pictures of some anonymous XIIIth and XIVth-century painters, such as the Master of St. Francis, St. Cecilia, St. Magdalen, &c., thus throwing a stronger light on the characteristics of their art. Altogether it may be said that this exhibition, in which are further included some important mediæval sculptures and miniatures, is one of the most interesting and significant exhibitions in Florence of late years.

The exhibition, which is held in the rooms of the former Uffizi Library, remains open to the end of November.

AN EXHIBITION OF RUBENS'S SKETCHES IN THE BRUSSELS GALLERY BY C. ZILVA



"THE FALL OF THE TITANS" *Brussels Museum*

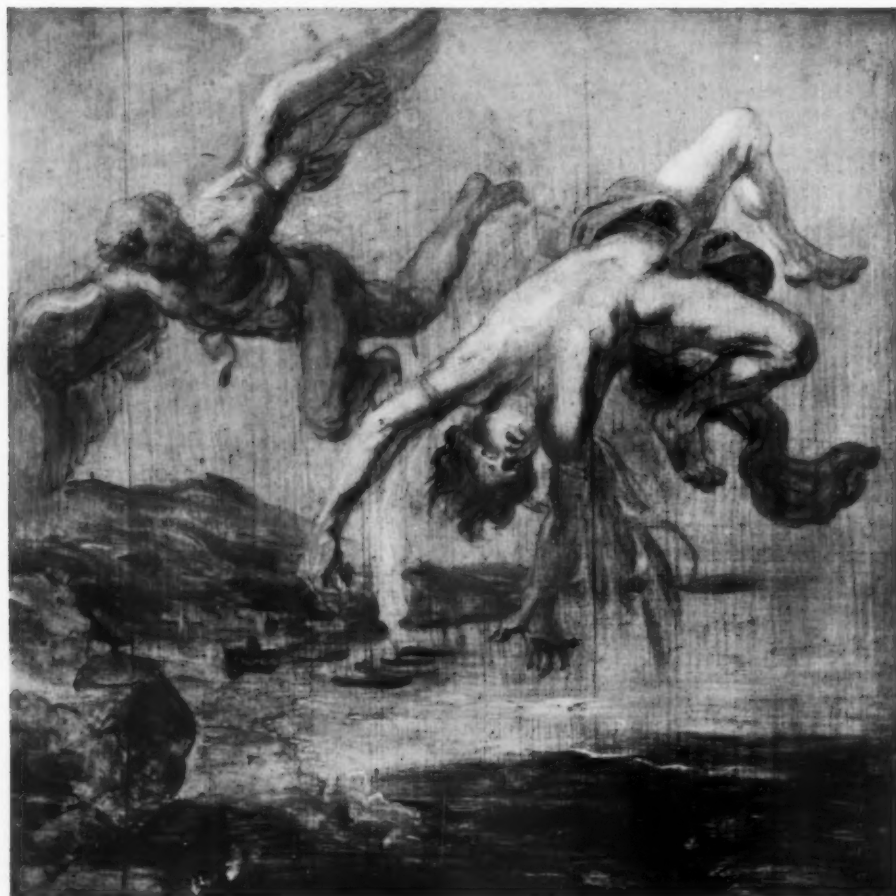
IT is always an enhanced pleasure to view a show of an artist's sketches, as they represent a spontaneous outburst of his creative talent, with little effort or labour. The paramount importance of Rubens's sketches is particularly significant; not only are they less debatable than his finished works, in which assistants took such an important part, but he left us more sketches than any other great master. Besides the great number he prepared for tapestry weavers, he painted numerous others as guides for his collaborators, who carried out the pictures in larger dimensions, and which he finally went over with his own hand.

The name of Rubens stands for power, prolificness of composition, and exuberant richness of colour in its purest form, coupled with the utmost transparency,

and a draughtsmanship which is perfection itself. The result of his sojourn in Italy he utilized as a means to an end. He never became Italianized. His art is as Flemish as the soil of Flanders. In the domain of painting he is as great as Beethoven in music, in whose veins Flemish blood also ran. This gigantic artist fulfils the first two attributes of a genius: the creation of a purely national art with individual originality.

A scholarly catalogue with twenty-four illustrations and an extremely interesting preface, which has been compiled by Professor Leo Van Puyvelde, has a wealth of information for the student. It lists one hundred and thirty-five exhibits, and as the essential difference between a sketch and a finished picture resides mostly in the technique they can roughly be divided into three groups.

A P O L L O



"THE FALL OF ICARUS"
Brussels Museum

In the first group are sketches hastily laid in and technically not carried too far. Here we may mention one of the most exquisite, viz., the "Expulsion from Eden," in the Prague Gallery, on loan from a private collection, laid in with great force; it is movement itself. Of equal merit is the "Fall of Icarus," in the Brussels Museum. A powerfully drawn sketch, which is worthy of mention, is "Achilles killing Hector," in the Boymans Museum, Rotterdam. Of special interest, as the large picture has been destroyed by fire, is the "Ascension of the Prophet Elijah," in the Gotha Museum. For power and action a grisaille, "David and Goliath," from the Pierre Dubaut Collection in Paris, is incomparable.

In the second group are the technically more advanced sketches. To this belongs one of the Medici series and of a truly Rubenesque quality, viz. "The Marriage of Henri IV with Marie de' Medici," from the Marquis of Cholmondeley's collection. Viscount Bearsted's "Judas Maccabeus praying for the dead" is extremely pleasing on account of the freshness and crispness of its touch. Notable is "The Martyrdom of St. Lievin," from the Van Beuningen Collection, Rotterdam, as this

prototype is much superior in quality to the large finished picture of it in the Brussels Museum. "The Reconciliation of Esau with Jacob," from Sir Felix Cassel's Collection, is very attractive from compositional point of view. The beautiful sketch in a silvery tone from the Brussels Museum, "The Martyrdom of St. Ursula," is a gem; unfortunately, it was never carried out on a large scale. In this group can also be included the series of sketches of wonderful decorative merit for triumphal arches in Antwerp on the occasion of the entry of Cardinal Infanta Ferdinand.

Lastly, there are a number of compositions which can hardly be considered as sketches. They are really small finished pictures by Rubens's hand. To this group belong first of all the nine paintings from the Prado, which served for the series of tapestries of "The Triumph of the Eucharist." From the Boston Museum "The Virgin and Saints" and "The horrors of war," from the Chevrier-Marcille Collection, Paris, are delightful creations. There are numerous other ones of outstanding merit which can be included in this group.

This exhibition will be open during August and September.



"BRITANNIA." By NORMAN WILKINSON, O.B.E., P.R.I., R.O.I.
Exhibited at the Sea Power Exhibition at the New Burlington Galleries

SUMMER EXHIBITIONS

A friend of mine, an eminent painter, told me that he lost the prospect of an important commission and offended a noble lord because he remarked that London seemed in August particularly crowded. Unfortunately he made this remark after his lordship had just observed that London was looking "pretty empty, just now." In point of fact, most people would agree with his lordship because they use their minds rather than, like a painter, their eyes when they "observe." However that may be, the fact remains that there hangs about the words "Summer Exhibition" (and London is full of them just now) a distinct aura of lassitude, a kind of sultry desultoriness, as who should say: it is too hot to enjoy more serious things. . . .

This, it seems to me, though perhaps inevitable, is a pity, for some of these summer exhibitions offer opportunities to the art-lover, especially if he be a potential purchaser, which hardly occur during the season. And for a simple enough reason. The summer is a time when everybody who is anybody is supposed to be "out of town"; but as the number of "anybodies" in this sense is always a tiny minority, everybody, Everyman, that is, gets a chance. Artists and dealers alike fortunately ignore this fact and consider a sale during this season rather as a "bit of luck." They are therefore, I fancy, more inclined to turn a "nibble" into a bite by increasing the bait.

At all events, whether I am right or wrong in my interpretation of these seasonal shows, I have seen many things worth having in them. Let me take them *seriatim*.

THE LEICESTER GALLERIES

Here are to be seen paintings, drawings, sculpture and prints by "modern artists." Modern in this case covers a multitude of decades since Gainsborough, Guys, Whistler, Degas and Rodin, for example, hang, so to speak, shoulder to shoulder with Wilson Steer,

Sir William Nicholson, Duncan Grant, Wyndham Lewis, Billie Waters and others of the younger generations. Nothing like this, therefore, for seeing things in perspective. There are too many items to be noted, but the following selection will give some idea of the variety and interest. Wilson Steer, de Vlaminck, de Segonzac, Guys, Picasso, Augustus John and Degas are amongst the famous artists living and dead represented by admirable water-colours, drawings, prints, as the case may be; Frances Hodgkins, Alison Debenham, Diana Murphy, Grace Golden, Vera Morosoff are ladies who have contributed good work to this section. Amongst the paintings, I note in particular C. R. W. Nevinson's "St. Julien le Pauvre, Paris," Vera Morosoff's "Flowers," Donald Towner's "The Road to the Barn, Abbotsbury," Philip Poyser's "The Terrace Gardens, Richmond," E. Le Bas's "Roma," Richard Wyndham's "The Sleeping Half-caste," Sir William Nicholson's "Early Morning," Lord Methuen's "London Symphony Orchestra," Vlaminck's "Nature Morte," Derain's "Femme de dos," and G. Papazoff's "Guardien de la Paix," also and particularly H. Jonas's "Mara," which seems to me more important than his fragmentary "Mass in B Minor," which the Contemporary Art Society has honoured with a purchase. I am afraid this note is not very helpful. I should like to have gone into details of some of the exhibits, notably Goerg's disturbing "Les défigurés pensent à l'amour," a horrible paranoic vision, asks for it. But let the "everybodies" go and see for themselves.

THE REDFERN GALLERY

This gallery has also put up an extraordinarily good summer salon, comprising oils, prints, drawings and water-colours by contemporary artists.

Here, for example, can be studied a painting of "Hyacinths," by Stanley Spencer. These flowers are

"seen" as only an artist of Spencer's extraordinary temperament could see them; and yet they are quite realistic. Christopher Wood, another strange temperament, now quietened by death, delights with several pictures, of which perhaps the landscape "Tréboul, Brittany," is the most impressive, with its deep dark blue. Lucien Pissarro's "L'Oliveraie, Morning," looks like a completely serene Van Gogh. Augustus John's masterful but now so traditional-seeming art, is well represented in "Young Man in a Cap." What must be one of the happiest paintings by that very original woman painter Frances Hodgkins, is a "Still Life." This artist invariably interests one, but not often leaves one so contented as in this self-contained design. Paul Nash's "Landscape of the Megaliths," reproduced for the use of schools, is here to be seen in its original form. It is perhaps the most impressive thing this all-too-fine-spinning artist has created; but, in my view, it is only suitable for very adult education. Wilson Steer, Richard Sickert, Harold Gilman, Spencer Gore, Duncan Grant, R. O. Dunlop, Nadia Benois, Ethelbert White, are amongst the many other contributors of oils, whilst Paul Signac, Boudin and Alexandre Benois constitute the water-colourists. Amongst the drawings, I single out an amateur, Oriel Ross, because her use of pencil line shows great promise, though her knowledge cannot compete with Muirhead Bone, Sickert, Skeaping, Eric Gill, and other professionals, all well represented. Finally, a word about the prints, amongst which Vuillard's lithographs, Gertrude Hermes's and Mrs. Raverat's wood-engravings stand out.

MESSRS. LEGER & SONS' GALLERIES

This, too, is a show well worth a visit. It is much smaller than the others, the exhibits numbering less than fifty, but amongst them are several Stanley Spencers, Sickerts and Ginnerys, a good Christopher Wood, a Dunlop, an Albert Marquet, and an example of that promising young artist, Mildred Eldridge, whose original talent has even been recognized by the Royal Academy.

I now come to another summer exhibition. The ROYAL INSTITUTE'S "SECOND SUMMER EXHIBITION."

I wish I could be enthusiastic about it. There are certainly things here for which one might conceivably be thankful; but they are such very small mercies. For example, Mr. Charles Spencelayh's industrious painting entitled "Our Polly"—infinite in the capacity for taking pains, but still not a work of genius; or Kathleen Mann's "Head of a Negro," T. C. Dugdale's "Head of a Dancer," Adrian Hills's "At Walberswick," James Proudfoot's "Dieppe Houses," Sidney Causer's "Piccadilly Circus"—quite a lot of "swallows," but not enough, really, to make even a "second summer," or to dispel discontent.

The fact is that in all cases now, it would seem, exhibitions run by artists cannot qualitatively compare with the shows run by the best dealers. Strange, is it not? No, perhaps not. As with everything else, it is at bottom an economic question, and most artists' exhibitions are like an orchestra of pipers in which everyone calls and plays his own tune, having to pay himself.

THE SEA POWER EXHIBITION AT THE NEW GALLERY

The full title of this exhibition, which unfortunately closed at the end of August, was "Sea Power: An Exhibition of Paintings and Drawings under the Patronage of His Majesty the King of the King's Ships and the Merchant Navy." Its purpose, according to Mr. Winston Churchill, who opened the show, was "a noteworthy effort to foster public interest in naval affairs generally."

Now, politics apart, it has always seemed to me quite extraordinary that we as a people take so very little interest in "naval affairs generally." We seem almost unaware of the fact that we are as dependent on water as a baby is on milk. If it does not actually feed us, we could not be fed, or at least not be satisfied without our seaborne trade. We are still the greatest seafaring nation, and London is still the greatest port in the world; but how many Londoners have ever visited the Docks, and when foreigners come to London we show them Piccadilly Circus and Rotten Row, with perhaps a glimpse of the Old Lady of Threadneedle Street, top-heavy in her new bonnet.

Unless I am mistaken we no longer even have a "Marine Painter to His Majesty." The last one we had was a *Chevalier* with an Italian name, which I cannot for the moment recall.



PUMP COURT, THE TEMPLE

From the wood-engraving by BEATRICE CHRISTY
Published by Mr. G. Barclay, 11, Hanover Street, W. 1

ART NEWS AND NOTES

As regards the exhibition itself, I cannot honestly say that it was first rate, though, of course, the interest in such specialized shows is of necessity divided. When it comes, for instance, to a picture like Mr. Norman Howard's "Battle of Jutland; 6.35 p.m., May 31st, 1916," the exact disposition of the battle-line is of greater importance than the æsthetical effect of the design, which incidentally was not at all bad. There were, however, quite a number of exhibits which really had very little to do with the case; and amongst others were a good few that might have been better. In fact, by the highest standards there were not many as good as Richard Eurich's "The Grain Boat in Port," and none in which water was more convincingly suggested than in J. H. van Mastenbroek's "S.O.S.: The Heroes of the North Sea."

Still, taking all in all, what with painters like Norman Wilkinson, Sir John Lavery, Cecil King, Charles Pears, to mention just a few, it would be worth while to form a society of marine painters: *in majorem Britannie gloriam*.

THE BRYGOS GALLERY

is a little difficult to find in Bond Street—it is in the basement of No. 73—but every time I have visited it I have been struck by the fact that its exhibits of kiln-fired articles—terracottas, stoneware, earthenware and china by living artists—always display admirable taste. Readers of *Apollo* who take any interest in such "goods," either as collectors or merely because they wish to make practical use of pottery, glass, tiles, &c., should make a habit of looking in. Just now T. S. Haile, Fauchon Hammond, and Margaret Rey may be mentioned for their excellent pottery, and G. Harding for his jolly Tanagra chinoiserie—if I may be forgiven for calling these figurines by such a name.

PART OF THE GREFFULHE COLLECTION EXHIBITED AT HARROGATE

Another opportunity occurs for art-lovers who missed seeing one of the finest collections of pictures, drawings and works of art that has come across the Channel during recent years.

The collections of the Comte de Greffulhe, 1848–1932, have long been renowned to connoisseurs all over the world, and displayed in his Paris house in the Rue d'Astorg and in his delightful chateau in the Bois Boudran, were the centre of great admiration to those who were admitted to the privilege of seeing them.

One recalls the extraordinary interest in Messrs. Sotheby's salerooms, where the sale took place—the auctioneer's voice being broadcast to thousands of listeners all over the world.

Messrs. Blairman's have acquired both at this sale and privately from the Duc de Gramont the remaining pictures, drawings and works of art which formed this renowned collection, and will offer them for sale at their Harrogate Branch, 12, Montpellier Parade, in an exhibition which will surely bring delight and interest to those who live in its environs.

The exquisite Van der Heyden, mentioned in the "Gazette Des Beaux Arts"; the charming drawing by Boucher, which was exhibited at the exhibition of French XVIIIth-century art at the Royal Academy,

Berlin, 1910; and some wonderful drawings by Hubert Robert are included.

The collection was formed under the guidance of the Comte d'Armaillé, father of the Duchesse de Broglie, a connoisseur whose taste was and remains famous. He was the brother-in-law of the Comte Greffulhe and father of the Comte Henri.

Comte d'Armaillé was a great friend of Sir Richard Wallace, and it was in this delightful circle of friends that both the great Wallace and the Greffulhe collections were formed.

NEWS AND COMMENTS

IT APPEARS THAT THE SCULPTURAL DECORATION ON THE House of the British Medical Association (now, inappropriately enough, "Rhodesia House") is "physically" unsafe—of its metaphysical unsafety we have, since they were first revealed to the eyes of the man in the street, ample proof. Their innocuousness in that respect, however, was, if we remember rightly, officially attested by—a policeman. Physical objections, which the president of the Royal Society of British Sculptors is to investigate, are another matter.

IF THESE DECORATIONS ARE PHYSICALLY UNSAFE THEY will have to be demolished. In this connection we note, with some amusement, that "three of the statues" are desired by the State of Victoria, but that, according to *The Times*, "expert opinion has decided that the statues cannot be removed without damaging the building." Naturally, Mr. Epstein knew better than to decorate the building with "statues"; the decorations are, as the best architectural decoration should be, integral. Most people still, however, think of sculpture of this kind as a collection of petrified puppets. If Melbourne wants Epsteins badly we suggest, as a better way, that they should commission this sculptor to create suitable decorations for a suitable building in Victoria.

PROFESSOR W. G. CONSTABLE, WHO RESIGNED, IN 1936, from the directorship of the Courtauld Institute, and leaves there in September, has accepted the post of Curator of Paintings in the Boston Museum of Fine Arts.

IT WILL INTEREST OUR READERS TO LEARN THAT H.M. the Queen is following in the footsteps of Queen Mary as a collector and connoisseur (or should it be connoisseuse?) of antiques. On her recent visit to Edinburgh the Queen, we hear, visited the gallery of Mr. Walter Difford, at 24, Frederick Street, where she purchased various antiques of historical interest and æsthetical appeal.

THE PALACE OF ARTS IN GLASGOW, WHICH WILL FORM part of the Empire Exhibition, 1938, is to be a permanent building. At the close of the Exhibition it is to pass into the possession of the Glasgow Corporation. It is being constructed on the most modern lines, and a start has already been made with the building of it.

A special feature is to be made of the Old Masters of Scotland. Their works will be shown side by side with the work of modern artists of England, Scotland and Wales. Only a limited number of exhibits will be shown. Appropriately, as the Exhibition takes place in Glasgow, a section is being reserved for the work of the famous Glasgow School.

A P O L L O

The Palace of Arts, designed by Mr. Thomas S. Tait, F.R.I.B.A., architect of the Exhibition, is approximately 15,000 square feet in size. It is to be surrounded by a garden for the display of sculpture.

QUEEN MARY HAS GIVEN HER PATRONAGE TO THE fourth Antique Dealers' Fair, which will be held, as in past years, in the Great Hall of Grosvenor House, Park Lane, from Friday, September 24th, until Friday, October 15th.

The opening ceremony will be performed by Lord Lee of Fareham.

Exhibits will be governed by the same conditions as in previous years. Everything will be guaranteed to have been made before 1830. All pieces shown on the stands will be for sale, and will cover the widest range, from famous "collector's pieces" to the "small man's bargains" at a few shillings.

"PUMP COURT, THE TEMPLE," WHICH WE HERE reproduce on p. 176, is a new and particularly happy wood-engraving which Beatrice Christy has recently completed.

THE TRUSTEES OF THE NATIONAL GALLERY have recently added to the collection two attractive purchases and two important loans. The purchases continue the Trustees' policy of representing English landscape painting as completely as possible, and consist of "A View on the Thames," by Richard Wilson, and a "Landscape with Hay-makers," by Peter de Wint.



H.M. KING GEORGE VI

By JOHN ST. HELIER LANDER, R.O.I., and EDMUND BLAMPIED, R.E. Published by Messrs. Frost & Reed, Ltd.

Wilson treated this subject several times, notably in a picture which fetched the high price of £6,400 at the Ford sale in 1929. But of all the versions, the one recently purchased for the Gallery at the Clumber sale at Christie's last June is perhaps the most attractive, and it is believed to be the only one signed with the artist's monogram.

The de Wint shows another side of the English traditions of landscape painting, that which is concerned with boisterous, cloudy skies and a vigorous rendering of light and movement. With the recently acquired David Cox it shows that the lesson of Constable's sketches was not entirely lost in England. The picture, like almost all de Wint's rare oils, came from the collection of Miss Tatlock, a descendant of the artist.

The two new loans which still further enrich the newly formed (and redecorated) room of XIXth century French painting (XXI) are Renoir's "Portrait of Madame Monet on a Sofa" and Degas's "Jockeys in the Rain."

For the first we have again to thank Mr. C. S. Gulbenkian. The picture represents Madame Monet, wife of the artist, in a blue silk coat with embroidered revers, reclining on a white sofa. The picture comes direct from the collection of the Monet family at Giverny.

Degas's pastel of jockeys in the rain was recently seen by the public in the Gow sale at Christie's, where it fetched 3,700 guineas. The fact that it was bought by so great a connoisseur of Degas as Sir William Burrell is alone a guarantee of its quality.

SIR H. HUGHES-STANTON, R.A.

The recent loss of Sir Herbert Hughes-Stanton, R.A., P.P.R.W.S., leaves a gap in our London art world which cannot easily be filled. Sir Herbert amongst his other activities was the founder of the Club of the Royal Water-Colour Society, with its delightful annual gatherings. The present writer experienced his kindness and business knowledge when he organized the British Water-Colour Exhibition at Milan, of which Sir Herbert was chairman, under the patronage of Queen Mary, and which was held for several years. Sir Herbert was a collector, and had a choice collection specially of lesser-known English XVIIIth-century portrait painters. His loss is generally deplored. S. B.

OUR COLOUR PLATES

HENRY RAEBURN ON A GREY PONY. BY SIR HENRY RAEBURN, R.A. (1756-1823). Panel, 13½ in. × 9 in.

Henry Raeburn was the second son of the artist, and this portrait was painted about 1796. The life-size picture remained in the possession of the Raeburn family and was later in the collection of Lord Rosebery. Another version is known in which the horse is said to be by Raeburn and the figure by his pupil, John Syme. This sketch, which is in the Scottish National Gallery, is one of the very few existing studies on a small scale by Raeburn. It is especially interesting because it shows one phase of Raeburn's art in which he made a particular study of the problems of lighting. S. C.

THE SLEEPING SPORTSMAN. By G. METSU. (1628/30-1667). Canvas, 16 in. by 13½ in. In the Wallace Collection

This picture is a fine example of Metsu's minutely finished and gaily coloured paintings. His pictures are always of an anecdotal kind, and the painter was equally at ease when painting scenes of polite society as of peasant life. In the "Sleeping Sportsman" we see Metsu approaching the art of Morland. T. C.

LUSTRED HISPANO MORESQUE MAIOLICA DISH. In the Wallace Collection

This dish by Maestro Giorgio of Gubbio is one of the outstanding examples of the potter's art, with its lovely receding view of woods and water-courses, and its skilfully distributed foreground group of women. The distinguishing trait of the maiolica of Gubbio is its rich ruby lustre. T. C.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART

RIPPON HALL, HEVINGTON

MR. SIDNEY J. STARR, of Norwich, advises us that he has received instructions from the executors of the late Major H. S. Marsham to sell the contents of Rippon Hall, on September 28th and 29th. It includes furniture of the Hepplewhite, Adam and Chippendale periods; a rare Norwich flat-top tankard dated 1689, and other fine silver; Oriental and Continental pottery and porcelain, and a Crown Derby dinner service; a number of paintings of the Dutch, Italian and English schools; and the library.

BRIDEKIRK HOUSE, NEAR COCKERMOUTH

On September 14th, 15th, 16th and 17th, the Penrith Farmers' and Kidd's Auction Co. are selling the entire contents of Bridekirk House, near Cockermouth, Cumberland. The house is two-and-a-half miles north of Cockermouth, within easy distance of the main Cockermouth-Carlisle road, and the sale will be held on the premises. The contents include a pair of Waterford heavy-cut decanters, a Wedgwood punch bowl, pair George II sauce boats, mahogany Queen Anne circular-fronted folding card table, set of six mahogany Queen Anne chairs and two elbow chairs, mahogany tallboy chest of six long and two short drawers, mahogany longcase clock with brass and silvered dial, eight days, by John Iardine, London, and an oak three-tier court cupboard, the upper portion having carved panels, with carved top rail, lettered and dated "M.L. 1690," 6 ft. wide.

The only sales of outstanding importance held at the end of the 1936-37 season in the auction rooms were the selected portion of the valuable library at Lowther Castle, Penrith, sold by Messrs. SOTHEY & Co. on July 12th, 13th and 14th, by order of the Rt. Hon. Hugh Cecil, Earl of Lonsdale, K.G., G.C.V.O., which realized a total of £10,742, and the sale of pictures and drawings from the renowned collection formed by the Comte Greffulhe at SOTHEY'S on July 22nd, which realized a total of £41,000, and the sale of tapestries, furniture and works of art from the same collection sold at these rooms on July 23rd, which realized a total of £21,081. Notwithstanding the fact, however, that the other sales for the most part were not quite so important, whenever anything unusual, interesting, or important came under the hammer bidding was brisk and the prices excellent. This season has certainly been a highly successful one, both from the point of view of the many fine collections that have been offered for sale in the English salerooms, and for the high prices that have been realized for all really fine works of art.

THE LOWTHER CASTLE LIBRARY

Some of the more interesting prices obtained at the above sale at Messrs. SOTHEY'S on July 12th, 13th and 14th, were £52 for "Sorrowfuls Ioy, or a Lamentation for our late deceased sovereign Queen Elizabeth, with a triumph for the prosperous succession of our gracious King James": a collection of poems by various writers, including Giles and Phineas Fletcher, R. Parker, T. Milles and T. Byng, printed by John Legat, Printer to the University of Cambridge, 1603; £58 for "A True Discourse on the Present Estate of Virginia, and the Successes of the Affaires there till the 18 of June 1614," by Ralph Hamor, London, by John Beale for William Welby, 1615; £92 for "A General Topography of North America and the West Indies," by Thomas Jefferys, being a collection of ninety-three maps, charts, plans and particular surveys, double-page maps, some outlined in colours, large folding view of Philadelphia, plan of Quebec, &c., old half leather, the book appears to be perfect, but is sold as usual as an atlas, not subject to return; folio 1768; £125 for Samuel Johnson's "Dictionary of the English Language," first edition, two volumes in three, contemporary half calf, all edges uncut, rare in this state (17½ in. by 10½ in.), folio 1755; £165 for William Keltledge's drawings to scale and specifications of five warships (a fifth rate, two fourth rates and two sixth rates) on eleven leaves; £580 for Edward Orme's

"Collection of British Field Sports," illustrated in twenty oval beautifully coloured engravings from designs by S. Howitt, first edition, coloured engraved frontispiece with title and imprint within border composed of sporting subjects, including twenty oval vignettes of various sports, with sporting dogs, &c.; list of plates with large coloured engraving of hare beneath, and twenty coloured plates by Vivares, Merke, Godby Craig and J. Clark after Samuel Howitt; plates 2 and 9 have the original letterings and are not lettered by printed overslips; the colouring is exceptionally brilliant, probably due to the fact that the book is not impressed and has never been rebound; the original blank leaves between the plates are almost entirely free from off-sets; water-marks on the plates are dated 1804, 1805 or 1806; original boards, uncut, printed paper label, the back-strip is slightly defective at top and bottom and the paper label a little torn, extremely rare in this state; oblong folio (average size 19 in. by 23½ in.), 1807; £360 for the Psalter of Simon De Montacute, Bishop of Ely, English XIVth century; and £900 for William Shakespeare's "Comedies, Histories and Tragedies," published according to the true original copies, the third impression, and to this impression is added seven plays never before printed in folio, third folio edition, second issue, a fine impression of Shakespeare's portrait of Droeshout with Ben Jonson's verses beneath, contemporary calf, gilt back, upper cover detached. London, printed for P. C., 1664 (see illustration).

SILVER

At Messrs. CHRISTIE, MANSON & WOODS'S sale on July 14th, a dish ring, pierced and decorated with bands of foliage, arabesques, swags of laurel and rosettes, 7 in. diameter, Dublin, circa 1780, realized £29; a pair of plain sauce-boats, each on three shell-and-hoof feet, with scalloped rims and rising scroll handles, by Thomas Whigam, 1744, £38 9s. 6d.; a pair of George I plain square waiters, each on four hoof feet, the moulded rims shaped at the corners, the centres engraved with a coat-of-arms, 5½ in. square, by Edward Feline, 1724, £47 10s. 5d.; a George II plain square waiter, on four scroll feet, the moulded border shaped at the corners, the centre engraved with a coat-of-arms, 7½ in. square, by John Tuite, 1727, £40 10s.; a George II sauce-boat, on four serpent feet, engraved round the lip with a band of shells, rococo scrolls and scalework, the scroll handle of similar form to the feet, by Paul de Lamerie, 1733, £59 0s. 9d.; a Queen Anne plain cylindrical tankard and cover, on moulded feet, with domed cover, scroll handle and corkscrew thumbpiece, engraved with a coat-of-arms, 8 in. high, by Nathaniel Locke, 1711, £53 19s. 9d.; a Queen Anne small plain cylindrical tankard and cover, with reeded base and rim, the flat-topped cover with reeded border shaped to a point at the lip, and with scroll handle and corkscrew thumbpiece, 6½ in. by Richard Green, 1704, £72; a pair of silver-gilt spice boxes, each of octagonal coffer form, on four scroll feet, the double lip hinged at the centre and engraved with a band of cupids, eagles and shells, the arms of Montagu, 4½ in. long, by Thomas Heming, 1777, engraved beneath the base with the inscription "The gift of his much respected friend, Mr. George Montagu," £114 2s. 3d.; a George I small oviform hot-milk jug, on three scroll feet, joined to the body by vertical ribs, engraved round the shoulder with two shields and a band of strapwork and formal foliage, and with a similar band round the cover, 5 in. high, by Paul de Lamerie, 1717; and an Elizabethan tiger-ware jug, mounted on circular silver-gilt foot, *repoussé* and chased with panels of strapwork and bunches of fruit, and a silver-gilt neck and thumbpiece, similarly decorated, the thumbpiece pricked with initials and the date 1594, 8 in. high, 1577, maker's mark N. H., a hammer between, unrecorded in Jackson, £70. At Messrs. SOTHEY'S rooms on July 21st a hot-water jug, the fluted vase-shaped body engraved with a crest, the foot and rim decorated with formal engraving, the cover with fruit finial, ivory handle, 12 in. high (faulty), London, 1794, realized £27 10s.; a George II salver, plain except for a crest within a raised and moulded border, resting on four hoof feet, 10 in. diameter, by George Hindmarsh, London, 1735, £41; a Charles II sweetmeat dish of circular form, the base *repoussé* with fruit decoration within a band of punch-work, the sides with formal ornament below the monogram FL,



ONE OF A PAIR OF
BOW FIGURES OF
"LIBERTY AND
MATRIMONY"

Sold by Messrs. Sotheby
& Co. on July 28th

two scroll handles, 4½ in. wide, maker's mark "SR," cinquefoil below, London, apparently 1668, £26 7s.; and a George II salver, hexagonal, the centre engraved with the arms of Yate impaling Nicholl within a shaped, moulded and reeded border, raised on four hoof feet, 11 in. wide, by Robert Abercromby, London, 1734, £64 9s. 6d. At Messrs. CHRISTIE, MANSON and WOODS's, on July 23rd, a George II bowl and cover, on large circular foot, the body with almost straight sides and everted lip, engraved with a coat-of-arms in plume mantling, the cover of low domed form with reeded rim and ball finial, 6½ in. high, by John Elston, Jun., Exeter, 1730, fetched £108 18s.; an Elizabethan tigerware jug, with silver mounts, 9 in. high, 1574, maker's mark probably a bunch of grapes in a circle, £72; an Elizabethan tigerware jug, with silver gilt mounts, 8½ in. high, 1566, maker's mark I. C., an eagle's head (?) between, £150; a Queen Mary small tigerware jug with silver-gilt mounts, 6½ in. high, 1556, maker's mark a bird in a shaped shield, £210; and a Charles II beaker, on reeded base, with almost straight sides chased with large flowers and leaves, and slightly everted lip, 3½ in. high, 1675, maker's mark E. G., the body shows traces of gilding, £30.

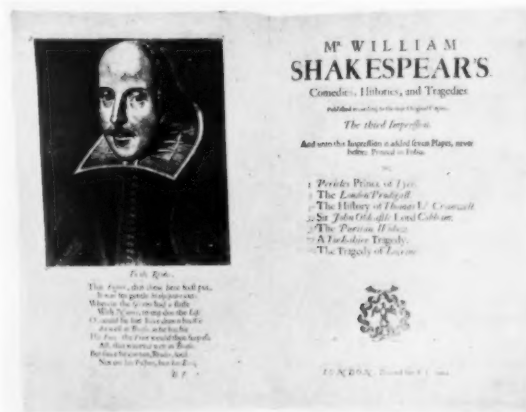
FURNITURE

At Messrs. CHRISTIE, MANSON & WOODS's rooms on July 15th, a pair of Chippendale mahogany chairs with concave arm supports and square legs carved with latticework, united by pierced stretchers, the seats, arms and rectangular backs stuffed and covered in green cut velvet, realized £78 15s.; a Chippendale mahogany wing armchair, the seat frame supported on cabriole legs carved on the knees with acanthus foliage, terminating in claw-and-ball feet, the seat, scroll arms and shaped back stuffed and covered in floral green damask, £75 12s.; a Chippendale marquetry commode, of serpentine shape, 48 in. wide, formerly at Treags Castle, Hereford, £120 15s.; an Adam mahogany cabinet, 47 in. wide, from Fineshades Abbey, Stamford, £120 15s.; a George I mahogany bureau-cabinet, 41 in. wide, £131 5s.; and an Irish Chippendale side table, with rectangular top, 60 in. wide, £52 10s. At Messrs. SOTHEY's on July 16th, a fine Italian XVth century walnut cassone, 5 ft. 11 in. wide (see illustration), realized £300; a James I oak bed, 6 ft. 10 in. high by 5 ft. 2 in. wide, from Turton Towers, £34; and a pair of Sheraton mahogany pier tables, each 4 ft. wide, £44. At Messrs. CHRISTIE's on July 22nd a pair of Queen Anne walnut chairs and an armchair, with plain vase-shaped splats to the backs, the terminations and crestings carved with foliage centring on shells, the seat frames supported on cabriole legs carved on shells, the seats with shells terminating in claw-and-ball feet, the seats covered in velvet fetched £336; and a George I mahogany bureau-cabinet, with mirrored panelled doors in the upper part enclosing shelves, a sloping centre forming a secretaire and four drawers below supported on bracket feet, the moulded cornice carved with dentilling, 32 in. wide, £96 12s. At the same rooms on July 27th an Old English mahogany armchair, with

shield-shaped back, the cresting carved with riband ties suspending husks and painted with the arms of the City of London, the seat frame supported on square tapering legs, the seat and back stuffed and covered, formerly the property of Dr. Johnson, and for many years in the coffee room of the "Old Cheshire Cheese," Wine Office Court, Fleet Street, realized £105; and a Chippendale mahogany chest, of serpentine shape, fitted with four drawers, and supported on bracket feet, carved with a band of lattice-work, 27 in. wide, £115 10s.

THE GREFFULHE COLLECTION: TAPESTRIES, FURNITURE AND WORKS OF ART

On July 23rd Messrs. SOTHEY & Co. sold a selected portion of the renowned collection of tapestries, furniture and works of art formed by the Comte Greffulhe and sold by order of the Comtesse Greffulhe and the Duc and Duchesse de Gramont. This fine collection has long enjoyed a well-deserved renown in the art world of Paris, and it is interesting to recall that it in some ways supplies a link with the days when the Wallace Collection was formed, as Sir Richard Wallace's great friend and valued adviser was the Comte d'Armaillé, father of the Duchesse de Broglie, a connoisseur whose taste and knowledge were and remain famous, and he was the brother-in-law of the Comte Greffulhe, father of the Comte Henri. Among the more interesting prices obtained at the sale were for a fine *famille rose* garniture of three baluster vases and covers and two beakers of bronze form, 16½ in. and 20½ in., Ch'ien Lung, £320; a pair of Louis XVI apple green large perfume vases and covers, 17 in., £355; an attractive Louis XVI garniture de Cheminée, comprising a clock by Revel à Paris (Joseph Revel was made master in 1775, and a marble column clock by him is in the Petit Palais); and a pair of three branch candelabra, formerly in the collection of Marie Antoinette, £245; a terracotta bust of Sabine Houdon by her father, Jean Antoine Houdon, signed and dated "Houdon 179-", 17½ in.: Sabine Houdon, the great sculptor's eldest child, here depicted at the age of three or four years, was born on March 6th, 1787, and busts of her at the early age of ten months are in the collection of Mrs. Harkness (marble) and Madame la Baronne Brincard (plaster), £430; a Louis XVI cartel clock, the plain dial signed "L. Montjoye à Paris," and a barometer, the case exactly matching, each 3 ft. 5 in. high (Louis Montjoye was made master in 1766), £140; a fine Louis XV armoire-buffet, in parquetry of mahogany and other woods, of serpentine form, in three sections, the fronts fitted with three cupboards, each over a drawer, the frieze with an ormolu *entrelac de rubans* moulding, the doors each with a parquetry panel enclosed by a gilt bronze border decorated with rocaille motifs and flower-heads, the two sides veneered with panels of tulipwood, the tops fitted with three Brescia marble slabs, 15 ft. 5 in. wide by 3 ft. 9 in. high £1,400; an important Louis XV. horloge-regulateur or equation clock, by St. Germain, 7 ft. 2 in. high, the bronze mounts in the style of and attributed to Caffieri (this clock



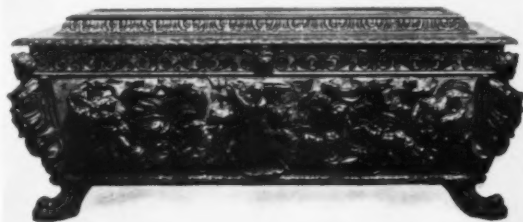
WILLIAM SHAKESPEARE'S COMEDIES, HISTORIES AND TRAGEDIES. Third folio edition, second issue, London. Printed for P.C. 1664
From the Library at Lower Castle, Penrith
Sold by Messrs. Sotheby & Co. on July 14th

ART IN THE SALEROOM

was removed from the Tuileries at the time of the Revolution), £255, a superb Louis XV commode, in marquetry of king, tulip and other woods, by Lhermite, with a "fleur-de-pecher" marble slab, 5 ft. 5 in. wide (Martin-Etienne Lhermite was made master in 1755, he died at the age of thirty-five, and his signed work is very rare), £1,100; a superb set of six Louis XV fauteuils, each chair signed Tilliard, of *à la reine* form, each with the shaped back enclosed in a moulded gilt-wood framework very finely carved with flower-heads and foliage, the arms scrolled, fluted and carved with acanthus; the seat rail of serpentine outline carved and decorated in the same manner as the framework of the back and raised on cabriole legs carved at the feet with rocaille motifs, the carving throughout being of exceptionally fine quality; the backs, arm-rest and seats are upholstered in Beauvais tapestry from the series "Les Fables de la Fontaine," after the designs of Jean-Baptiste Oudry in reserves of scrolled outline, the borders woven in natural colours with roses, peonies, lilies and other flowers on *à lie de vin* grounds (the Tilliards, a famous family of *ébénistes*, consisted of Jean-Baptiste I, Jacques-Jean-Baptiste II, his son, and Nicolas; they worked for the king and had numerous influential clients. A quantity of furniture is recorded as being stamped "Tilliard," but the mark "J.-B. Tilliard" has not yet been found, and for this reason it is not possible to ascribe with certainty a piece to a particular member of the family without the evidence of contemporary documents, but from the quality of the workmanship this suite may very possibly be from the hand of Jean-Baptiste I, but may also have been made by him in collaboration with his son), £1,250; an important Louis XVI suite by G. Jacob, comprising a pair of canapes, a pair of marquises, a pair of *Bergeres en Gondole*, a set of four large fauteuils, a set of twelve fauteuils, four voyeuses or reading chairs, and four side chairs (George Jacob was made master in 1765, and several famous suites by him are recorded, notably that made for Marie-Antoinette, consisting of only eleven pieces, and the suite at Fontainebleau, of twelve pieces; the suite described above, of thirty pieces in all, seems to be the largest recorded by this maker), £4,900; a Beauvais tapestry panel, mounted as a firescreen, representing a group of three musicians in Watteau costume, taken from the suite entitled "Les Fêtes Italiennes," by Boucher, and placed in a garden setting, 3 ft. high by 2 ft. 5 in. wide, XVIIIth century, £2,500; and an exceptionally large Beauvais tapestry, from the suite "Les Fêtes Italiennes," by Boucher, 12 ft. high by 22 ft. wide, woven under Besnier and Oudry, circa 1750, £1,750. The total for this sale was £21,081.

THE GREFFULHE COLLECTION PICTURES AND DRAWINGS

On July 22nd Messrs. SOTHEY & Co. sold a selected portion of the renowned collection of pictures and drawings formed by the Comte Greffulhe, and a sheet of studies by Watteau, showing the head of a woman wearing a large straw hat, drawn in three different positions, black, red and white chalk, 9 in. by 12½ in., realized £5,800; "L'Enfant au Tambourin," a half-length portrait of a fair-haired boy, in a pale blue dress with a pink sash, playing the tambourine, circular, 16½ in., by Drouais, £950; portrait of the Conseiller Marcler, by Van Dyck, feigned oval, 28½ in. by 23½ in., £980; portrait of the Comtesse de Vintinille du Luc, by Nattier, 51½ in. by 38½ in., £5,200; "Le Bénédicte," by Jan Steen, 13 in. by 10½ in., £1,250; and "The Message," by Gerard Ter Borch, 27 in. by 21 in., £1,900. The total for this sale was £41,000.



ITALIAN XVTH CENTURY WALNUT CASSONE

5 ft. 11 in. wide

Sold by Messrs. Sotheby & Co. on July 16th



ONE OF A PAIR
OF BOW FIGURES

"Kitty Clive"

Sold by Messrs.
Sotheby & Co.
on July 28th

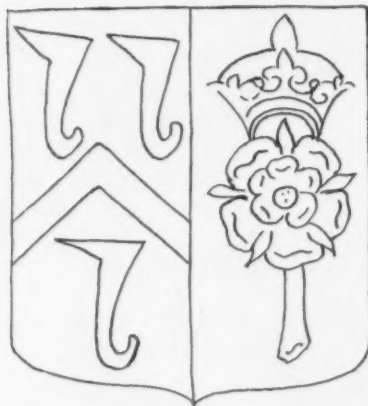
POTTERY AND PORCELAIN

At Messrs. SOTHEY & Co.'s sale on July 28th, a Bow figure of "Pandora," 10½ in., realized £31; a Bow white figure of Henry Woodward in the character of "The Fine Gentleman" in Garrick's farce "Lethé," modelled from an engraving by James McArdell, after the painting by Francis Hayman, with legs astride, and wearing a three-cornered hat, frock coat and knee breeches, 10½ in. high, highly phosphatic, £28; a pair of fine Bow figures of Woodward and Kitty Clive (*née* Rafter), the former in the character of "The Fine Gentleman," and the latter of "The Fine Lady," after an engraving by Charles Mosley (see illustration), both on rectangular bases, the former with a checkered pattern, as in the British Museum examples, 11 in. and 10½ in., £120; a pair of Bow figures of "Liberty and Matrimony," a man with a bird, now missing, in his raised right hand, which is supported by a branch, he wears a puce coat, white shirt and yellow breeches, the lady with an open birdcage, in yellow and puce hat, yellow apron and white skirt with puce flowers round the base, at her right a fountain, and on her left a recumbent sheep (see illustration), 10 in. and 9½ in., £88; a Derby group of a Chinese Quack Doctor and Boy, probably painted by Duesbury, 8½ in., £48; a Chelsea white seated figure of a Kuan Yin, Chinese Goddess of Mercy, in flowing robes with hands folded in her lap, the features in samadhi, in imitation of Chinese Fukien blanc-de-chine porcelain, 4½ in., raised anchor mark, £155; a magnificent Chelsea seated figure of a fruit seller, with a basket of fruit on his left, other fruit on the bough of the tree stump on which he sits, and in his extended right hand an apple, he wears a black hat, long white coat with gilt buttons and black ribbon, red breeches, and a pale blue apron, the basket is cream-coloured, the fruit being naturally coloured, 8½ in., red anchor mark, £330 (this is the only example recorded in which the basket contains fruit); a Chelsea figure of a bantam hen, in white with puce markings, red pea comb and wattles, and feathered legs, on an oval base in shades of green and turquoise, the tail carriage of the bird high, as peculiar to this breed, 6½ in. red anchor mark, £110; and a complete Meissen Monkey Band (Affenkapelle), comprising a fine figure of the conductor conducting with a scroll of music in his right hand, the score, emblazoned with the arms of Saxony and Poland, supported on the back of another monkey, and seventeen musicians playing numerous instruments, and supported by a female monkey choir of six figures and completed with ten gilt rococo music stands on which rest open music scores, thirty-five pieces in all, fitted on a large gilt rococo carved wood stand and velvet-covered plinth, £120. The band is said to have been modelled in ridicule of Count Bruhl's Orchestra, or of the Court Orchestra at Dresden, but more probably it was inspired by the *singeries* of the XVIIIth century, then much in vogue, which may be traced back to some early decorative designs by Watteau's Master Gillot. Monkey figures appear in Chelsea porcelain as early as the 1756 catalogue, and therefore must have been made earlier than this date at Meissen.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



C. 71. ARMS ON SILVER CUP.—Arms: Gules a chevron between three organ rests or clarions or, impaling argent a rose proper surmounted by a crown or.

These are not, as suggested, the Arms of Sir Edward Mansell, Bart., the charges being clarions and not maunches. The Arms on the dexter are those of Arthur, though no suggestion can be offered as to why they should be impaled with a Royal badge or connected in any way with the Royal Oak. The three families concerned with that episode were Carlos, Penderell, and Lane of King's Bromley, who were all granted special armorial bearings in commemoration of it.

C. 72. ARMS ON CHINESE PORCELAIN, circa 1780.—Arms: Argent on a fess sable between three ravens proper as many silver lions rampant.

These Arms were granted in 1612 by William Segar, Garter, to John Nicholas of Winterborne Earl, Wiltshire, and confirmed 10 February, 1623-4 by Sir Richard St. George, Clarenceux.

C. 73. ARMS ON SILVER TOBACCO BOX, circa 1640.—Arms: Quarterly, 1 & 4. Azure three fleurs de lys or within a bordure argent, charged with eight buckles, Aubigné; 2 & 3. Or a fess chequy azure and argent within a bordure gules, Stewart. En surtout, argent a saltire between four roses gules, Lennox; impaling, quarterly 1, gules a bend between six crosses crosslet fitchée argent, on the bend an escutcheon or charged with a lion rampant gules, Howard; 2, gules three lions passant guardant in pale or and a label of three points argent, Brotherton; 3, chequy or and azure, Warren; 4, gules a lion rampant argent, Mowbray. This box must have been engraved for Lord George Stewart, 9th Sieur d'Aubigny (4th son of Esmé, third Duke of Lennox). He was born 17 July, 1618, and having joined the standard of Charles I, with a band raised by him of 300 horse, was killed at Edgehill 23 October, 1642, and buried in Christ Church Cathedral, Oxford. He married secretly in 1638 Lady Katharine Howard, daughter of Theophilus, Earl of Suffolk; she died in exile at the Hague in 1650.

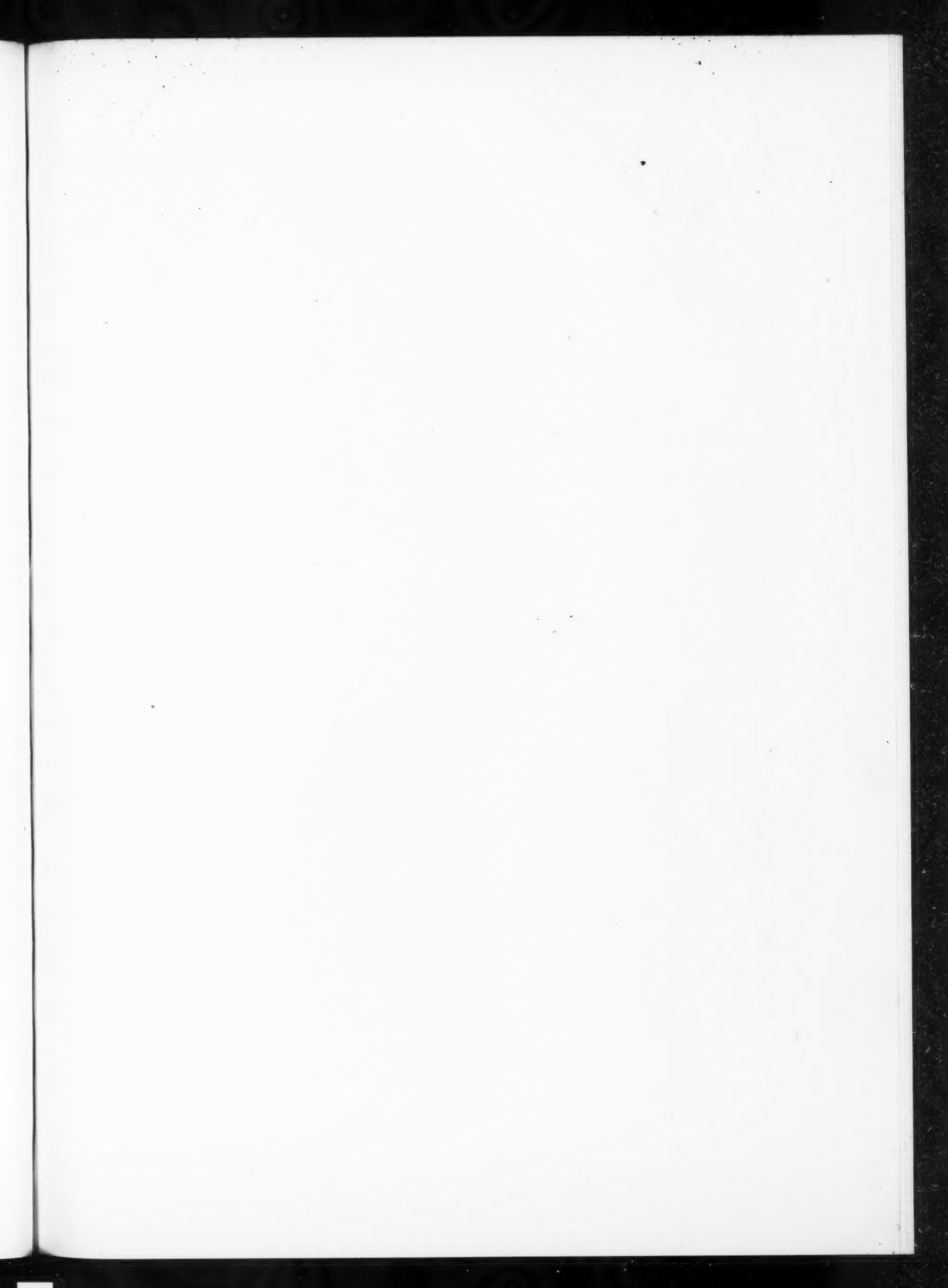
C. 74. ARMS ON SHEFFIELD SALVER, circa 1790.—Arms: Argent a stag trippant proper, on a chief azure three estoiles silver. Crest: An oak tree proper, pendent therefrom an escutcheon gules.

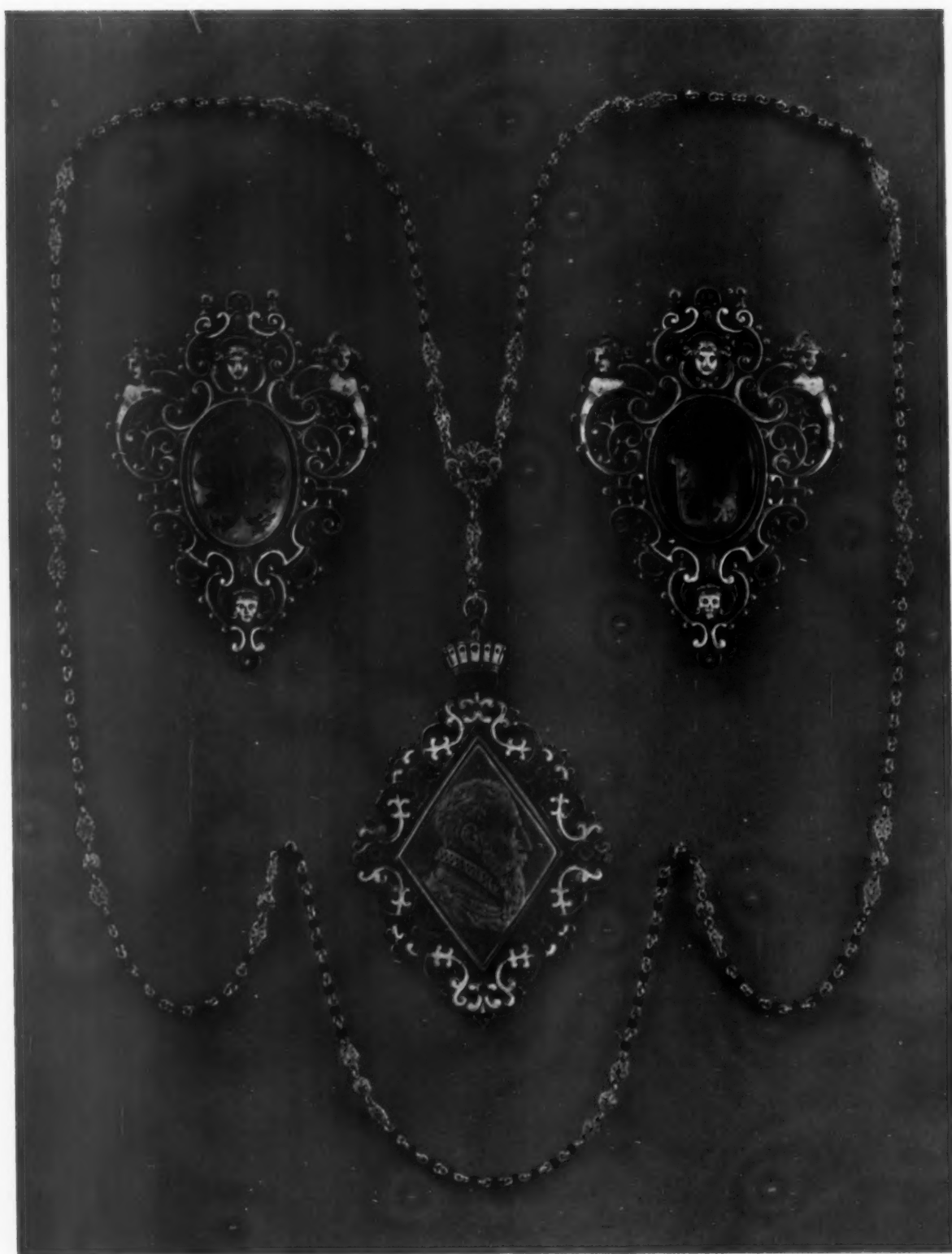
No record appears to exist of these armorial bearings. The Arms resemble those of Doherty, or Fernie, but the crest is entirely different in each case.

C. 75. ARMS ON CARVED PANEL, circa 1550.—Arms: Quarterly of 4; 1, Gules seven masles conjoined or a label for difference; 2, Or a saltire engrailed sable, Botetort; 3, Or a cross flory gules, Freville (Sir Thomas Ferrers of Tamworth married Elizabeth, daughter and co-heir of Sir Baldwin Freville, Lord of Tamworth); 4, Bendy of eight azure and or, Montford (Sir Baldwin Freville of Tamworth married Elizabeth, daughter of John de Montford of Beaudesert). Impaling, quarterly of 6; 1 & 6, Argent on a bend gules three mullets pierced or, Bradburn; 2, Azure an eagle displayed argent, Cotton (John Bradburn of Leigh, Co. Derby, married Isabel, daughter and co-heir of Richard Cotton of Ridware, Co. Stafford); 3, Waldeschef, gules three swords erect argent; 4, Argent three falcons gules, Faulkner; 5, Azure two bars argent, Venables. Crest: On the dexter side the crest of Ferrers, a unicorn proper, and on the sinister side the crest of Bradburn, a pine tree vert fructed proper. These Arms are those of Sir Humphrey Ferrers of Tamworth Castle, Co. Warwick (eldest son and heir of John Ferrers of Tamworth), who married Anne, daughter of Sir Humphrey Bradburn of Bradburn, and the Hough, Co. Derby.



C. 76. ROYAL ACHIEVEMENT CARVED IN ELM. The Arms in this carving were used by James I, Charles I, Charles II and James II. The carving therefore may date any time between 1609 and 1649 or 1663 and 1689. It was in 1609 that the harp was first introduced into the Royal Arms.





MEDICI ARMORIAL JEWELLED PENDANTS

So called from the first plaque with the coat of ALEXANDER DE' MEDICI (1510-1537),
DUKE OF FLORENCE

THE ROMANCE OF COLLECTING

BY LOUIS GAUTIER

No. I.—THE "FOX" PUNCH BOWL



Fig. I. INSIDE DECORATION OF LAMBETH DELFT BOWL, DATED 1711

MORE often than one would imagine, objects of great interest to collectors fetch higher prices at small country sales than they might have done at one of the great London auction rooms, and the more obscure the sale, the greater likelihood of a high price, under certain conditions. These conditions were present when the "Fox" bowl first came to light some years ago, at a sale held in the back garden of a small cottage in Sussex. This Sussex village, nestling closely in the Downs, was so small, and the sale of the owner's poor effects was so unheralded, that it was by the merest chance a traveller, who happened to be motoring through the village street, noticed the single announcement of the sale. He pulled up without enthusiasm to view the property. He happened to be a knowledgeable collector, who made a habit of touring not only the highways, but the byways of Britain, with his eyes open for interesting antiquities. After a cursory inspection of more or less broken-down tables, chairs and crockery, he was about to resume his journey when he espied in a corner a "Pottery Punch Bowl decorated

in blue and white," and this was its description in the small catalogue of which he had possessed himself. It is worthy of note that at this particular period anything of antiquity of a sporting interest was eagerly sought after, and when upon inspection he discovered that the bowl, a perfect specimen, was not only dated 1711 on the outside, but was painted inside with a picture of a running fox, he became excited. He then read the script legend above, "Beware of the Fox," and was amazed at his luck in finding a very rare specimen of old English Delft pottery (for such it was), amongst a collection of rubbish, in the heart of the Sussex Downs.

Making up his mind to attend the sale, the date of which was two or three days distant, he departed reflecting to himself that he would surely get the bowl for a song, as locally its value seemed unknown, even to the auctioneers. Surely, too, no London dealer would be likely to learn anything about the sale, as he himself had become cognisant of it by the merest fluke.

Upon the appointed day he arrived in good time, to find to his satisfaction that of those attending the sale not one face was familiar to him and the motley group of men and women were obviously locals. The sale had hardly started when a car drew up at the cottage. A



Fig. II. PUNCH BOWL WITH FLORAL DECORATION IN BLUE AND WHITE.

Inscribed outside "T"
"W E Lambeth Delft Pottery
1711"



Fig. III. PORTRAIT OF LORD LOVAT (1667-1747)
PAINTED BY HOGARTH

man stepped out and, drawing from his pocket a catalogue, took up his place on the outskirts of the assembly. He was quizzed by everybody and very closely by our friend the collector, who, though he failed to recognize him, was somewhat disturbed at his advent and fell to speculating as to who and what the stranger was and where he came from.

Every connoisseur of experience will tell you that, unless it is vitally necessary, he prefers to avoid a personal attendance at an auction sale, because, swayed by the excitement of competition, he invariably bids far more than he intended when he entered the room. He is liable to bid in defiance of his opponent, forgetting in the elation of the contest the intrinsic value of the object which is being offered. For this reason, he prefers to leave a commission of a definite figure with a dealer or even with the auctioneer.

The writer has digressed from his story to explain the psychology of what subsequently took place at the obscure little sale. The bidding for the punch bowl started in shillings and, to

the auctioneer's amazement and delight, mounted into pounds, yet only two persons were bidding. At the figure of about its worth, £30, a pause took place, each contestant looking as though he wished the other at Jericho. The bidding crept up gradually, and by this time the smiling villagers felt glad they had come, for the comedy was irresistible. From this point, each bid came so slowly as to resemble the last drop of blood being drawn from their veins, the ingratiating auctioneer playing one against the other and enjoying every minute of the fight. The end came at last, the stranger (who proved to be another enthusiast, from a South Coast town) being dubiously victorious at £60, and the losing competitor, whilst wiping the perspiration from his brow, congratulated himself that he had had the strength of mind to stop, for in the heat of their personal battle they had gone a long way farther than either intended and far and away beyond the value of the punch bowl, interesting though it was.

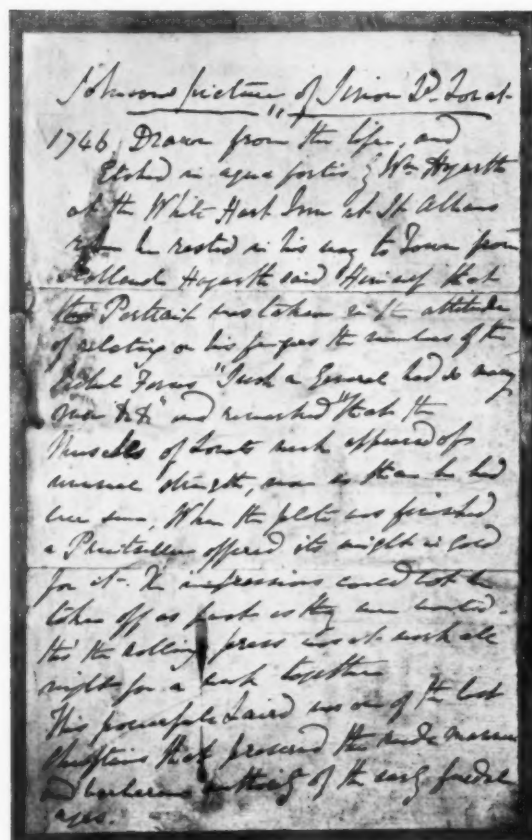


Fig. IV. OLD INSCRIPTION PASTED ON THE
BACK OF LORD LOVAT'S PORTRAIT BY HOGARTH



Fig. V. CENTRAL DECORATION, in blue and white, of a hunting subject, together with the Arms and Motto of Robertoun of Bedlay, upon a large Hunting Punch Bowl. Diameter 29 in. Liverpool Delft

Eventually, the bowl found its way to a town in Berkshire. After a further two years, with poetic justice, the bowl came into the hands of the collector who had first discovered it, but at a price below half what it brought at the auction, and it is now in London. During these years someone must have lost considerably, but this, of course, was a direct and natural result of overbidding.

In the writer's opinion the bowl is not a "sporting" but a "political" one, for the following reasons: Hunting punch bowls are much larger and generally over 18 in. in diameter, whereas the "Fox" bowl was but 11½ in. The largest known hunting bowl is in the Liverpool Museum, with a diameter of 29 in., painted inside with armorials and the hunt in progress, which is here reproduced. The arms are those of the Robertoun family, of Bedlay, County Lanark. The "Fox" bowl was evidently a wedding gift, as the formation of the lettering above the date indicates. Also the inscription inside supports the theory. Why should the huntsman "Beware of the Fox"? Surely the fox should beware of the huntsman. Again, it is not "foxes," but "the Fox," with a capital letter indicating a nickname. The only instance which appears in contemporary history of this term being applied to a person is that of Lord Lovat, who was known as the "Fox of the North," because of his crafty characteristics.

His duplicity was exemplified later on when he deserted the Crown forces for those of the Young Pretender and for which act of treachery he was executed at the Tower of London in the year 1747. The illustration shows Lord Lovat's portrait painted by Hogarth (in the writer's possession) at the White Hart Inn, at St. Albans, when on his way to London. The old inscription pasted on the back of the canvas (also reproduced) speaks for itself.

The punch bowl, illustrated both inside and outside, is a product of the Lambeth Delft Potteries, and it is interesting to note that the date "1711" was that of the disgrace of the Duke of Marlborough, and at this date, though a prisoner at Angouleme, in France, it was feared that Lovat might at any moment, as he did shortly afterwards, return to England and create unrest and suspicion in the political theatre. The triangular lettering above the date represents (below) the initials of the Christian names of a man and his wife to whom the bowl was probably presented, or for whom it was made. The letter above is the initial of the surname. It is only one of many such objects in this type of pottery historically interesting because of their richness in inscriptions relative to contemporary events and frequently supported by dates very useful to the student of history.

A P O L L O



Fig. I. ONE OF A PAIR OF MAHOGANY PEDESTALS AND URN. *Circa 1760*
(Messrs. M. Harris & Sons)
 See pages 194 and 199
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THE ANTIQUE DEALERS' FAIR

ONCE MORE! BY THE EDITOR

WE make no apology for once more devoting considerable space to the Grosvenor House Show, because this event now seems to create an interest that, if it has not surprised the organizers certainly has surprised us. Here is one indication of what we mean; it comes to us in the form of a news item which says:

"Fifty of the passengers in the 'Queen Mary' sailing to-day (Wednesday, September 15th) from New York have announced that they are coming to England for the purpose of visiting the Antique Dealers' Fair."

At the time of writing we do not, of course, know whether these fifty visitors have "materialized," but, at any rate, it seems to us sufficiently remarkable that people should be prepared to give so much of their time to this one expressed purpose; particularly Americans to whom time is alleged to be a first consideration in the making of money.

For all we know, these visitors may be dealers bent upon turning their time to excellent financial account. On the other hand, it is quite as likely that they are collectors seeking an escape into the serener regions of the past. A further indication of the high esteem in which the Antique Trade is held is the fact that some of the highest persons in the land have gone out of their way to lend the Fair the dignity of a disinterested exhibition.

Queen Mary has, in this sense, been particularly generous. Her Majesty has, *inter alia*, lent what is perhaps one of the finest pieces of Old English silver: an Early Georgian silver cup given to King George and Queen Mary at their Jubilee by their children.

It was made in London in 1730 by Simon Pantin. It has been engraved with the date, May 6th, 1935, and with the eight signatures of the members of the Royal Family.

Another piece with equally close personal associations with King George is a massive Georgian centrepiece and dessert dish, made in 1729, which Queen Mary gave to King George as a birthday present on his sixty-sixth birthday, June 3rd, 1931.

Then, again, other eminent owners are supporting the exhibition by loans, amongst them Lord Lee of Fareham, who is temporarily parting from some of his treasures; Mr. Percival Griffiths, one of the foremost collectors of furniture, likewise. The Worshipful Company of Goldsmiths has lent some specimens from its museum.

At the time of writing, that is to say before the exhibition has been definitely arranged, we cannot, of course, give all its particulars, but in the following articles our experts have examined and described a number of antiques which our collector-readers especially will find of interest. What has struck us personally again is the fact that antiques range over such

an enormous field, from things which in their time were treasures of the high and mighty, such as, for example, the magnificently ornamental cabinet in tortoiseshell, gold and mother of pearl, the largest piece of gold picqué ornament in existence, which Charles I is said to have given to his brother-in-law, the Duke of Orleans, down to the humble, though now rare, pewter beakers such as decorate the bottom of this page.



A PAIR OF WILLIAM & MARY pewter drinking cups of unusual size; with the portraits of the sovereigns William and Mary.
(Mr. Charles Casimir)



Fig. III. AN OAK COURT CUPBOARD of panelled construction, decorated with carving and turned split balusters. Last half of XVIIIth century
(Messrs. S. W. Wolsey, Ltd.)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE—II.

BY R. W. SYMONDS

EVERY piece of furniture that is on exhibition at the Antique Dealers' Fair at Grosvenor House was once a new-made and ordinary article of commerce. For instance, the mahogany sideboard (Fig. XVIII) was for sale, about a hundred and fifty years ago, at the upholstery warehouse of "Gomme and Son" in the town of High Wycombe, whose label it still bears. At that time the mahogany of this sideboard was bright red in colour, possessing an unblemished and highly-polished surface; the light-coloured boxwood of the inlay was particularly noticeable by reason of its contrast in tone with the colour of the mahogany; the new handles with their coating of lacquer were conspicuous by their brilliance. Messrs. Gomme & Son probably sold this sideboard for £3, or perhaps £4, as the front is of serpentine shape.

The merit of this sideboard lies in the fact that it is the product of an age and of a craftsmanship that no longer obtain to-day. For this reason it can be considered a document of the time when handcraftsmanship was the general mode of labour. This piece of furniture is as functional to-day as it was when it was made. The effect of time has reduced the harshness of the colour of the wood and the crude brightness of the metalwork. The simple and pleasing design of this sideboard is due to its being the product of a period in which a traditional style of design existed, a style of which design was governed by function, construction and material. All these qualities go to make this sideboard a desirable possession, and it is upon such merits that the present-day popularity of old English furniture is based.

The furniture illustrated in the present article is a further selection from the large number of examples that are on show at the fair. The following notes deal briefly with their points of interest.

The late Elizabethan style of furniture with its fully developed rich Renaissance ornament is well exemplified by the table (Fig. II) and a kindred buffet. The "costlie furniture" which belonged "to the houses of knights, gentlemen, merchantmen, and some other wealthie citizens . . ." mentioned by Harrison in his *Description of England*, was undoubtedly of this character.

The draw-topped table, which is constructed of oak, is a typical example of the late Elizabethan period. Such a table stood in "the dynynge parlor" covered with a carpet which would be replaced by "fine naperie" when the table was used at meal-times.

The buffet was employed as a sideboard for serving food and for the display of plate. The large quantity and the high value of the plate that was used by the wealthy in Elizabethan times is commented upon by Harrison. This author writes that "Certes, in

noble mens houses it is not rare to see abundance of Arras, rich hangings of tapistrie, siluer vessell, and so much other plate, as may furnish sundrie cupboardes, to the summe oftentimes of a thousand or two thousand pounds at the least; whereby the value of this and the rest of their stuffe dooth grow to be [almost] inestimable."

The bold and exaggerated contour of the bulbous supports of this buffet suggest a Dutch influence. This fact, together with several features of design peculiar to the craftsmanship of East Anglia, point to the buffet as having been made in the Eastern Counties, a supposition which is further strengthened by its having been in the possession of an Essex family for many years. For a considerable length of time this buffet must have stood in a sunny room, as the oak has faded to a grey tone.

The court cupboard (Fig. III) is a late XVIIth-century example. It is typically English in the character of its design, which is dictated by its panelled construction. The two drawers with moulded fronts above the lower cupboard are unusual features.

The chest with lift-up top and six drawers below (Fig. IV) is an uncommon example of oak furniture of the late XVIIth century. The drawer fronts, decorated with raised and fielded panels, give the impression of coffering.

The walnut table with draw-top (Fig. V) is of a type that was made throughout the countries of Western Europe. The example illustrated is very similar to a design of a table in the collection of furniture designs published by Paul Vredeman de Vriese. Paul de Vriese was born at Antwerp in 1554, the son of John de Vriese, who was famous as a painter, architect, designer and poet. Both father and son were the exponents of the Renaissance style in the Netherlands. The table under review is a perfect specimen of its kind.

The veneered walnut cabinet (Fig. VI) is a piece of late XVIIth-century furniture of a type that at one time enjoyed considerable popularity to judge from the large number that have survived. These cabinets were made in sizes varying from 2ft. 6 in. to 4 ft. in width. This type of cabinet was also mounted on a stand with legs decorated with spiral twist turning connected by flat veneered stretchers. The cabinet-on-stand has survived in far lesser numbers than the cabinet on a base with drawers, owing undoubtedly to the fragile stand being unable to support over a long period of years the heavy weight of the cabinet. The cabinet illustrated is a very good example; the mottled marking of the veneer is an indication of its quality.

The bureau bookcase (Fig. VII) is another example of walnut furniture dating from the late XVIIth century. Of all articles of walnut furniture, the bureau and the

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Fig. II. A DRAW-TOPPED TABLE on frame with carved bulbous legs. Late Elizabethan. (Messrs. Gregory & Co.)

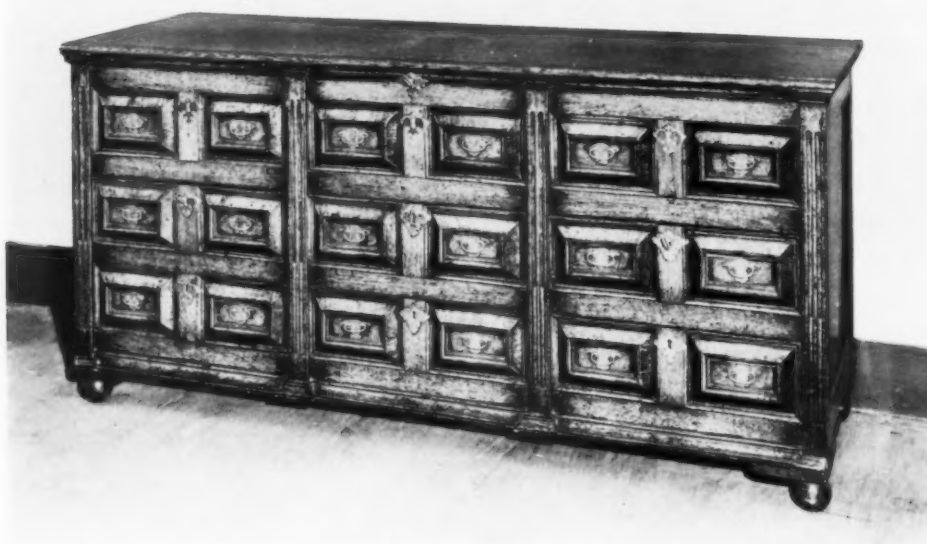


Fig. IV. AN OAK CHEST with lift-up top and drawers below. Late XVIIth century (Messrs. Rice & Christy, Ltd.)



Fig. V. A DRAW-TOPPED WALNUT TABLE with turned legs in the form of Doric columns
Late XVIIth century
(Messrs. S. W. Wolsey, Ltd.)

bureau-bookcase enjoyed the greatest popularity in the late XVIIth and the first half of the XVIIIth century. In fact, it is likely that every household of the upper and middle classes possessed either one or the other of these articles, and in many cases both.

The walnut table (Fig. VIII) with scroll legs decorated with marquetry once formed part of a suite consisting of a looking-glass, table and stands. Such suites of furniture were used as dressing tables in the late XVIIth century by the nobility and wealthy. The looking-glass hung on the wall above the table and the two stands, one on each side of the table, supported candlesticks. Judging from contemporary inventories, advertisements and cabinet-makers' bills, "looking-glasses, tables and stands" must have been made in large numbers from the reign of Charles II to Queen Anne. They were made of numerous woods, as the following list taken from cabinet-makers' bills of the Royal Household accounts indicates, viz., walnut, olive wood, maple, prince wood, grenoble wood, speckled wood and "fine inlaid." Treatments such as "fine China worke" and "Japan worke" are also mentioned in this connection. The famous silver set at Knowle, dating from the reign of Charles II, shows that goldsmiths also produced looking-glasses, tables and stands. Of all the large number of sets, both of wood and silver, that were originally made there are recorded only three complete sets in existence. Time has separated the individual pieces from one another, and a table and a looking-glass, or a pair of stands and a table, is generally all that remains to-day of a suite.

The long-case clock with movement by Joseph Knibb (Fig. IX) is a very good example of the craft of this famous English clockmaker. The design



Fig. VI. A WALNUT CABINET on base with drawers. Charles II
(Mr. R. P. Way)



Fig. X. A MAHOGANY SHAVING CHAIR. George I
(Mr. William Lee)

of the dial, the hood and the case are all in perfect relationship.

The mahogany shaving chair (Fig. X), with its combination of turning and carving, is a particularly graceful specimen of the early Georgian period. The shaped front seat rails of the thinly-upholstered seat is an especially pleasing feature of the design.

The present-day rarity of the spinet is due to its destruction in the late XVIIIth century. During this period it became obsolete and was outmoded by the harpsichord and the small square piano. The spinet (Fig. XI), apart from its being a pleasing and graceful piece of furniture, is of special interest as it was made by Joseph Harris, a well-known spinet and harpsichord maker who worked in the second and third quarters of the XVIIIth century. His son John, who also followed the trade of musical instrument maker, went to Boston in America in the year 1768, where he is said to have been the first to make a spinet in America.¹

The second spinet illustrated (Fig. XII), unfortunately bears no maker's name. The stand of this instrument is entirely original, a rare occurrence with the majority of spinets. The case-makers of spinets and harpsichords were extremely conservative in their views

on design. They used the same patterns for the turned work of their stands for a period of over fifty years, and the brass strap hinges of XVIIth-century design were still being fixed to cases made in the middle of the XVIIIth century and even later.

The pianoforte (Figs. XIII and XIV) is a very unusual example, the case of the instrument being designed in the form of a large half circular side-table. The table-case is veneered with satinwood and mahogany, and the legs and panels in the frieze are veneered with amboyna. This instrument, which is the compass of five octaves, is signed "Southwell Fecit." William Southwell, who was born in 1756 and who died in the year 1842, was a piano-maker of some repute. He worked at 26, Fleet Street, and later at 20, Marlborough Street.¹

The pair of mahogany pedestals and urns (Fig. I) exemplify the perfection of quality of execution obtained by the cabinet-makers and carvers in the third quarter of the XVIIIth century. The sculptural quality of the carving of the mask heads and swags on the urns denotes the skill of a master hand. It seems quite likely that these pedestals and urns were made by one of London's foremost cabinet-makers. The side-table (Fig. XVII) with console legs is apparently of an earlier date than the pedestals and urns, which, together with the side-table, make up a set. The oval paterae decorating the pedestals indicate that they were made about 1760. The table, however, possesses no classical motifs of this description; in fact, both in design and ornament it has nothing in common with the pedestals and urns, although all three pieces may have been made by the same firm of cabinet-makers, the pedestals being supplied at a later date.

The marble-topped table (Fig. XVI), which is one of a pair, possesses an extremely interesting history. This pair of tables was originally made as a part of the new furnishing of No. 20, St. James's Square, the new



Fig. XIII. A PIANOFORTE by William Southwell, in case designed in the form of a table. Late XVIIIth century
(Messrs. Frank Partridge & Sons, Ltd.)

¹ Cf. "Early Keyboard Instruments," by Philip James, 1930.

FURNITURE AT THE FAIR AT GROSVENOR HOUSE—II



Fig. VIII. A WALNUT TABLE with scroll legs, decorated with marquetry panels. Late XVIIIth century
(Messrs. Frank Partridge & Sons, Ltd.)



Fig. VII. A WALNUT BUREAU BOOKCASE with double arched cornice. Late XVIIIth century
(Messrs. Edwards & Sons, Ltd.)

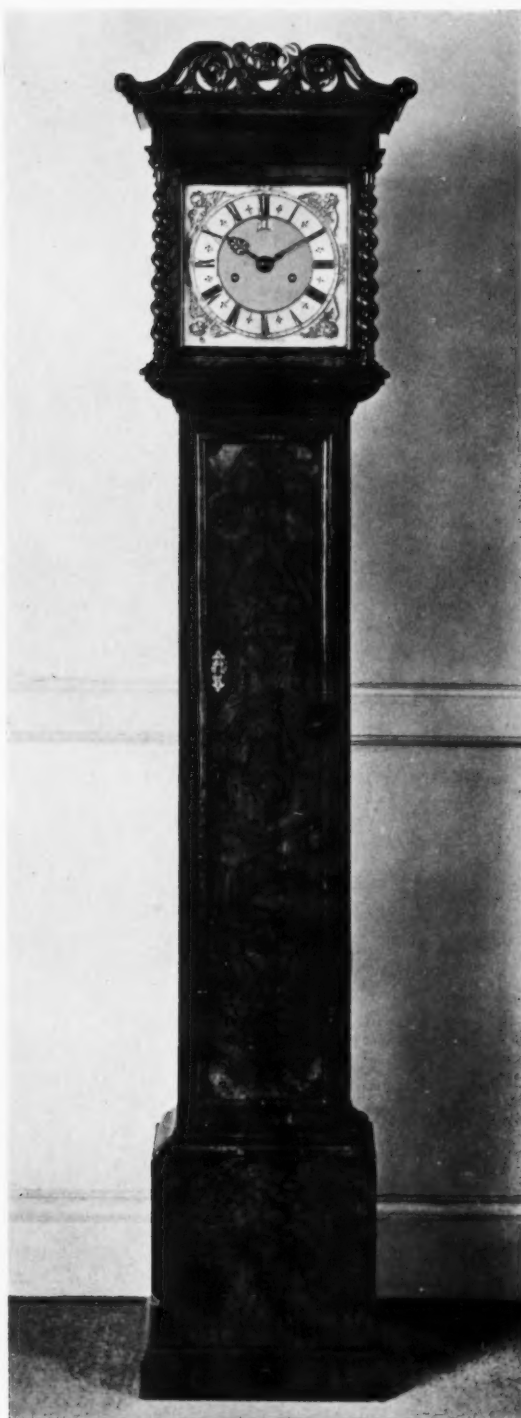


Fig. IX. A WALNUT LONG CASE CLOCK with movement by Joseph Knibb. Late XVIIIth century
(Messrs. H. M. Lee & Sons)

A P O L L O



Fig. XI. A SPINET in walnut case made by Joseph Harris. Mid-XVIIIth century (*Messrs. Frank Partridge & Sons, Ltd.*)



Fig. XII. A SPINET in walnut case. First half of XVIIIth century (*Messrs. Owen Evan-Thomas, Ltd.*)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE—II



Fig. XIV. THE PIANOFORTE illustrated in Fig. XIII, showing the half circular table case with top closed; the case is veneered with satinwood and mahogany (*Messrs. Frank Partridge & Sons, Ltd.*)



Fig. XV. A COMMODE with scagliola top and shaped front and sides, decorated with marquetry panels; mounts on front corners of ormolu. Late XVIIIth century (*Mr. J. J. Wolff*)

APOLLO



Fig. XVI. A MAHOGANY SIDE TABLE (one of a pair) with marble top. This pair of tables was originally owned by Sir Watkin Williams Wynn, for whom it was probably designed by Robert Adam. Circa 1775 (Messrs Rice & Christy, Ltd.)



Fig. XVII. A MAHOGANY SIDE TABLE with carved legs, designed in the form of consoles. Mid-XVIIIth century (Messrs. M. Harris & Sons)

FURNITURE AT THE FAIR AT GROSVENOR HOUSE—II



Fig. XVIII. A MAHOGANY SIDEBOARD. Made by Gomme & Son, High Wycombe, whose label is pasted in the middle drawer. Late XVIIIth century
(Messrs. J. M. Botibol)

town house of Sir Watkins Williams Wynn, which was designed by Robert Adam and built between the years 1771 and 1774. It is said that Adam gave to the designing of this house and its decoration and furniture a considerable amount of personal care. It is, therefore, probable that the design of this pair of tables is the work of Robert Adam.

Originally these tables stood in the dining-room (in Adam's "Works" this room is termed the "Music Room") against one of the two apsidal ends of the room, each table flanking a doorway. The curved plan of these tables is evidence that they were originally designed to stand against an apsidal wall.

The carving in high relief on the frieze and the central block is of the most delicate and perfect execution. The original treatment of the design of the legs supporting the frieze is entirely untraditional, which is further evidence that the design was the work of an architect.

It would be of considerable interest if the firm of cabinet-makers to whom Robert Adam entrusted the making of the furniture for 20, St. James's Square, could be identified. Besides this pair of tables, there are in existence from this house another pair of tables and several stands, the design of which bears the impress of Robert Adam's characteristic work.

The commode (Fig. XV) with shaped front and sides decorated with panels, inlaid with a design of flowers in coloured woods on a ground of satinwood, is an example of unusual character and interest. The top is of scagliola, and is of an elaborate design with an oval centre panel representing David killing Goliath. Scagliola tops of this description were imported from Italy in the XVIIIth century, and were mounted on table frames and commodes similar to the present example. An interesting feature of this piece is that

the pendent husks on the two front corners are of metal and also that they are nearly of identical design with the carved husks on the pedestal illustrated (Fig. I, see p. 188), which is an example of the use by cabinet-makers of stock ornament.

The mahogany wardrobe (Fig. XIX) with the shaped panels to the cupboard doors is an unusually good example of a type of wardrobe of which many thousands were made in the last half of the XVIIIth century. The interior of an XVIIIth-century wardrobe was fitted with sliding trays and not designed with hanging space. This was because our ancestors preferred to lay their clothes on trays and not hang them as it is the custom to-day.

The pieces of furniture that are illustrated and reviewed in this article indicate the general high standard of this year's Antique Dealers' Fair. It is a matter of surprise that year by year the supply of Old English furniture does not diminish. Outstanding examples from a collector's point of view are not, however, seen so frequently in the shops as was the case ten years ago. On the other hand the supply of well-designed and authentic examples in original condition continues without abatement. This is a matter of satisfaction to those who contemplate becoming collectors and to those who are still building up their collections.



Fig. XIX. A MAHOGANY WARDROBE with serpentine-shaped panels to doors. Last half of the XVIIIth century
(Mr. Hubert Gould)

A P O L L O



Fig. IX. CENTREPIECE. By PAUL STORR. English. 1826. 21½ ins. high
(Mr. Ralph Hyman)

SILVER AT THE ANTIQUE DEALERS' FAIR-II

BY W. W. WATTS



Fig. I. TUREEN AND COVER. English. 1802

(Messrs. Crichton Bros.)

By PAUL STORR

IN the September number of *APOLLO* I referred to the lack of English silver of early date, and the large amount from the middle of the XVIIth to the end of the XVIIIth century. That article was written while the various exhibitors were yet considering what to send, but now—and I am writing before the opening of the exhibition—one gets a clearer idea of what will be shown. And it is of interest to note that there will be silver of periods outside those already referred to. It would be almost unthinkable that any groups of English silver should not include examples of the silver-gilt mounted jugs of Elizabethan days. These vessels are designated by the contemporary writer, the Rev. William Harrison, as “pots of earth of sundry colours and moulds, whereof many are garnished with silver”; and in order of importance he places them after those of silver or Venice glass. They offer a great attraction to the collector, as the mounts of many are executed with great care and finish. An early example of these “tiger-ware” jugs, dating from 1555 (Fig. II), shows the narrow rim and foot mounts which characterize the vessels of the reign of Queen Mary; the usual lion-masks and fruit appear on the lid, and the rim shows a repeating stamped pattern of fruit and scrolls; the finial of the cover is a flat disc bearing initials tied by a knot. A

second jug of 1577 (Fig. III) has masks and groups of fruit *repoussé* on the lid; the rim mount is delicately engraved with birds standing on swags of drapery, apparently a popular *motif*, a variation of which occurs as a stamped device on the mounts of a porcelain jug in the Victoria and Albert Museum, and has been noted elsewhere. A third “tiger-ware” jug of about 1565 has a wide rim-mount engraved with interlacing strapwork after the designs of German ornamentists; and a fourth, of Siegburg ware, known as *terre de pipe*, has mounts *repoussé* with the usual ornament. A small cylindrical salt-cellar, dating from 1563 and 1564, though not of the first importance, shows the form which this vessel followed in the reign of Elizabeth (Fig. V).

Of the first half of the XVIIth century we notice a solitary Communion Cup with its Paten cover, the former of bold outline, with trumpet-mouth stem and foot, a typical example of the period of Charles I; it dates from 1635. Among work of the latter half of the century there are a number of flat-lidded tankards, the form common to the period—one bears marks assigned by the late Sir C. J. Jackson to the town of Kilkenny, Ireland. But our attention is arrested by an enormous wine fountain and cistern of the late Restoration period, the former, no less than 54 in. high and 32 in. wide, has

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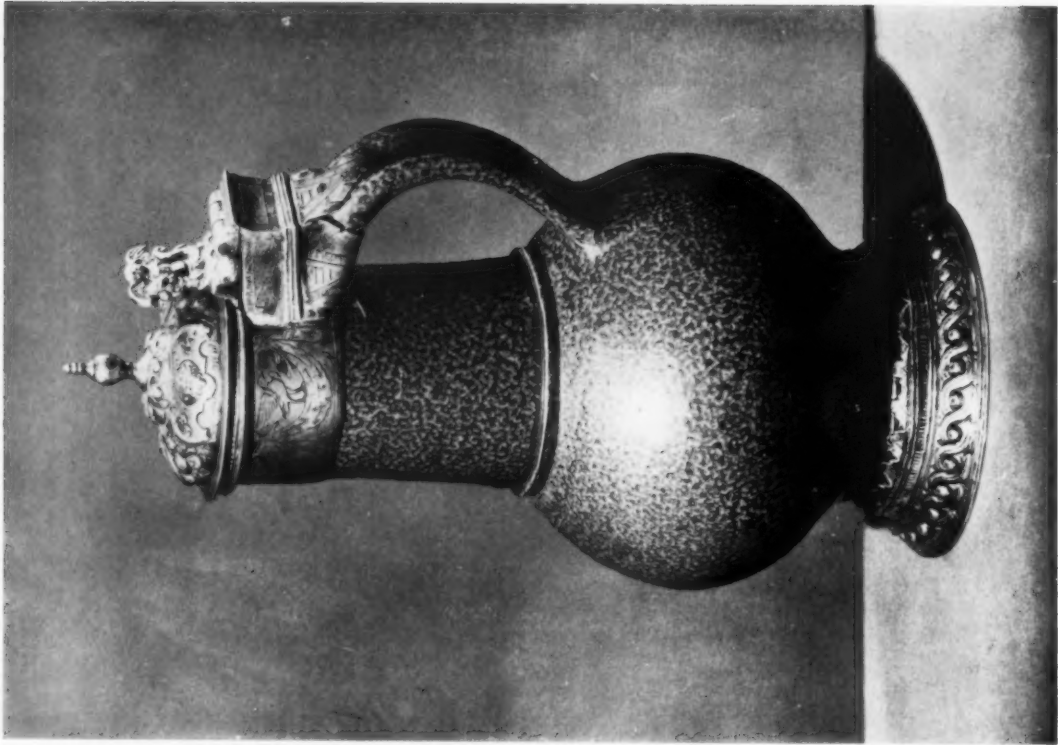


Fig. III. TIGER-WARE JUG, English. 1577
(Messrs. Crichton Bros.)



Fig. II. TIGER-WARE JUG, English. 1555
(Messrs. S. J. Phillips)

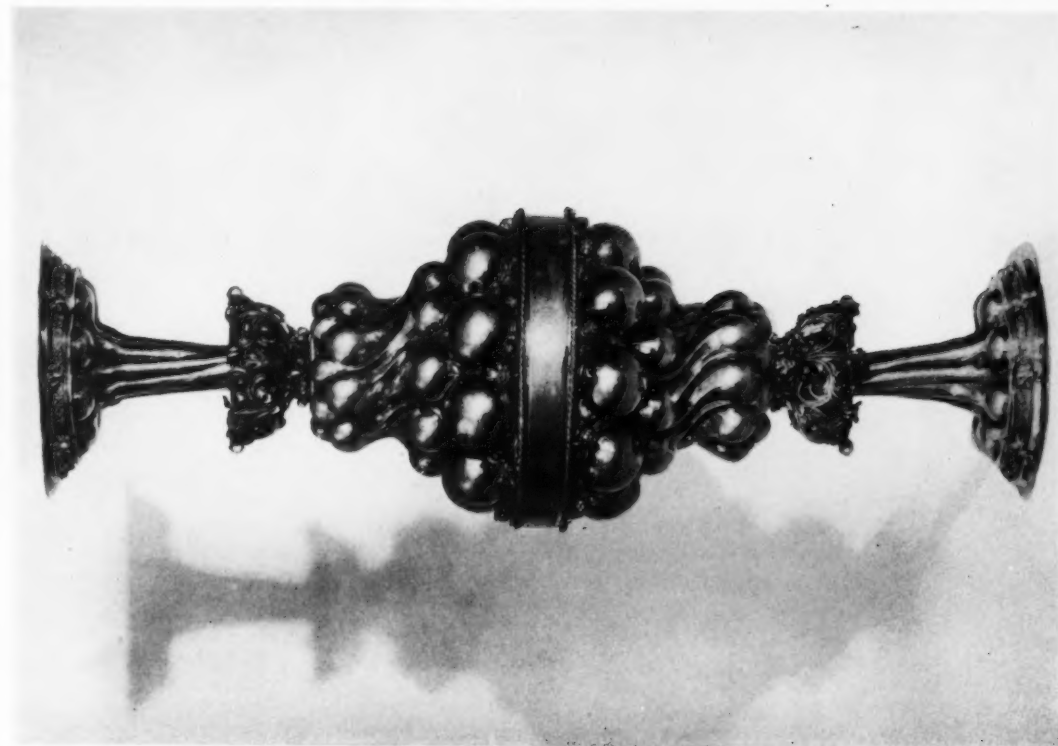


Fig. IV. DOUBLE CUP. By HANS BEUTMUELLER of Nuremberg.
Late XVIth century. (Messrs. S. J. Phillips)



Fig. V. CYLINDRICAL SALT-CELLAR. English. 1563, 1564
(Messrs. S. J. Phillips)

A P O L L O



Fig. VI. PIECE OF AMBASSADORIAL PLATE.
English. 1756
(Mr. Ralph Hyman)

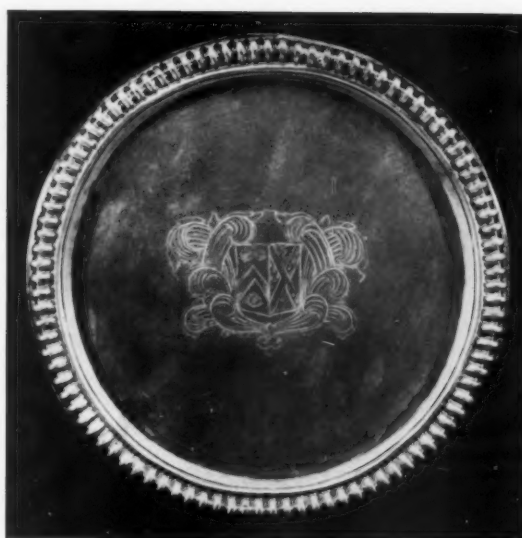


Fig. VII. TAZZA. Dublin. 1693
(Mr. Ralph Hyman)



Fig. VIII. ROSEWATER EWER AND DISH. French. 1783
(Messrs. Crichton Bros.)

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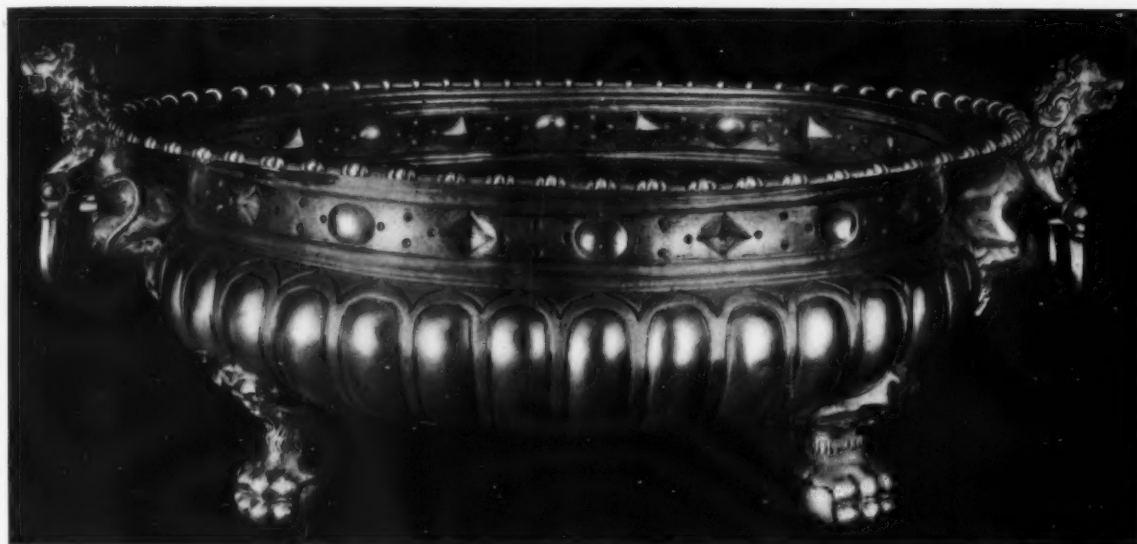


Fig. X. WINE CISTERN. English. Period of Charles II

(Messrs. S. J. Phillips)

heavy decoration of flutings and gadroons; the cistern, 47 in. long and 31 in. wide, stands on claw and ball feet, the body is gadrooned, the rim *repoussé* in imitation of gems; at the ends lions support ring handles (Fig. X). Each vessel is engraved with the arms of the second Earl of Chesterfield and his third wife. Such pieces provided for the delectation of rich folk in the days of the Merry Monarch.

Of the work of the following century there is abundance, and it is easy to trace the movement towards simpler forms with restrained decoration and finely engraved heraldry.

A great change is noticeable in design at the beginning of the XIXth century. Probably the most eminent silversmith was Paul Storr; he is seen at his best in a tureen and cover of graceful outline, the handles rising above the bowl and passing beneath, its only ornamentation consisting of rope mouldings; this vessel is in the pure classical style of the last quarter of the XVIIIth century (Fig. I). Unhappily he became obsessed with the prevalent French taste of his day, and produced in silver work which was obviously intended to be executed in ormolu—this may be seen in a centrepiece, the design of which is clearly inappropriate for pure silversmithing (Fig. IX). While we cannot but admire his splendid workmanship, we regret his lapse into unsuitable design. He unfortunately set the pace for the florid work

so prevalent after the first quarter of the century.

Of Continental silver some choice pieces may be noted. A double "pineapple" cup gives a form of vessel much affected by German silversmiths (Fig. IV). The brilliance of the many lobes is enhanced by the graceful collars of open scrollwork which connect stem and bowl. This object came from the hand of the celebrated Hans Beutmüller of Nuremberg (Meister in 1588)—it was formerly in the collection of Baroness James de Rothschild. A pair of tall candlesticks, with engraved heraldry, dated 1599 and 1661, are *repoussé* with fruit and masks in the finished manner of the Dutch craftsmen of the XVIth century. Of the latter part of the XVIIIth century we notice a ewer and basin of 1775

and 1781, of the refined and graceful outline invented by French silversmiths of that period. Their work is also seen in two gilt jardinières of 1782, formerly belonging to the Russian Court. Lastly, we must refer to a silver-gilt rosewater ewer and dish made by Antoine Boullier, of Paris, in 1783 (Fig. VIII). The graceful form of the ewer, the delicate richness of the floral scrollwork on the shoulder, the calyx in which it is set, and the lovely sweep of the handle, all combine to produce a vessel of rare beauty, while the accurate balance of plain surface and decoration is entirely satisfying to our æsthetic sense. The dish, with its finely decorated rim, forms an appropriate setting for the ewer.

Fig. XI. TANKARD. English. 1683
(Mr. A. B. Gilbert)

SOME CERAMICS AND A JADE AT THE ANTIQUE DEALERS' FAIR

BY J. G. NOPPEN

THE display of china and porcelain at the fourth Antique Dealers' Fair is distinguished by a number of pieces of outstanding beauty and importance, a claim which will be supported by the illustrations which accompany this article. In discussing an art which covers so vast a period of time, and manifests itself in so wonderful a variety of ways, it would be reckless to suggest which type of object occupies the place nearest to the collector's heart, or which, in the writer's opinion, has the best right to that place. Nothing of the kind will be here attempted.

The connoisseur will linger happily where these treasures are on view, a delight to the eye and fascinating to those who may be privileged to handle them. Before me lies a photograph of a plate of egg-shell porcelain, ruby backed, and enamelled with great delicacy in *famille rose* colours (see Fig. II). In the centre, two ladies and two children watch a kitten playing with a large peach. The borders are of varying widths, and adorned with brocade designs. The panels of the dominating border have dragons and conventional flowers. The plate belongs to the second period of the Ch'ing dynasty, usually associated with Yung Ch'eng (1723-1735), and was formerly in the Currie collection. As should be expected, there is much work of a highly decorative character of this dynasty, and, in the same exhibit as the above, is a fine blue and white hexagonal bowl, brilliant as to colour, decorated in alternate panels with dragons and carp. It belongs to the early years of the dynasty (1662-1722), which are linked to the name of the Emperor K'ang Hsi. I saw also a charming little



Fig. I. COVERED JAR ornamented with *famille rose* enamels. Ch'ien Lung. 38½ in. high on stand (Messrs. John Sparks)

ewer, decorated in *famille verte* with a red and green brocade design.

Continuing in the K'ang Hsi period, I find a remarkable set of three cylindrical vases, with flattened covers and double knobs. They are decorated in a rich, deep blue with conventional scrollwork and tiger lilies (Fig. IV). Being 7½ in. high, they are unusually large objects on which to find the tiger lily motif. This display includes also a pair of very large blue and white covered vases adorned with the famous "banded dragon" design, and bold scroll patterns. These massive vases are of the K'ang Hsi period, and were formerly in the Dresden Museum. In noble contrast with the last mentioned is a set of three vases, 4 ft. 4 in. high, of the Ch'ien Lung period. They are decorated, on an impressive scale, with phoenix birds, peonies and magnolia blossoms, in *famille rose* colours. Their lids are surmounted by kyilins in gilt. The condition and quality of these objects are practically perfect. Belonging to the same period, but small in size, is a pair of melon green bottles which come from the Morgan collection.

The delicate artistry and beauty of colouring of works of the period 1736-1795 (Ch'ien Lung) was considerably influenced by English taste at that time, and this fact would make it interesting to discuss—did space permit—its relative merits, from the æsthetic point of view, as compared with the earlier K'ang Hsi epoch. Of the latter I recall a remarkable yellow coloured pot with pierced sides, shown at the Art Treasures Exhibition five years ago. It was enamelled in yellow green, aubergine-purple and blue, containing in panels the flowers of the four seasons. The background was exceptionally effective, and the whole rich and vivid.

SOME CERAMICS AND A JADE AT THE ANTIQUE DEALERS' FAIR



Fig. II. PLATE. Enamelled in *famille rose* colours. Yung Chêng. Diameter 8½ in. (Messrs. Spink & Son, Ltd.)



Fig. III. DISH. Decorated in *famille rose-verte*. Ch'ien Lung. Diameter 14 in. (Messrs. Bluet & Sons)



Fig. IV. ONE OF A SET OF THREE TIGER LILY VASES. K'ang Hsi. 7½ in. high (Messrs. H. R. Hancock)



Fig. V. CLAIR-DE-LUNE BOTTLE. Late Ming. Height 15 in. (Mr. Sydney L. Moss)



Fig. VIII. Left and Right : FIGURES OF GIRL AND YOUTH DANCING. Bow. Circa 1765. 7½ in. high.
Centre : BODKIN CASE. Chelsea. Circa 1760
(Messrs. Hyam & Co.)

The large covered jar (Fig. I), is 38½ in. high, and a noble example of the Ch'ien Lung period. The body is divided into four panels on which are exquisitely drawn figures on a *mille fleurs* ground, worked in *famille rose* enamels. The lid is surmounted by the ubiquitous *kylin*. The ornamentation of the base is effective in its simplicity, and the whole conception is fine. In company with this are many attractive objects in *famille verte*, amongst which special attention may be drawn to a dish, the centre of which is filled by a large basket of flowers. This is in the Chinese taste and somewhat rare in character. There is here, also, some very interesting early examples of the Sung period, including two large dishes of Tzu Chou ware, decorated with green and red lotus flowers, and a varied collection of celadon. A squat-shaped Ming beaker with green dragons incised on a yellow ground is another interesting piece, and there is a pair of Ch'ien Lung plates with lotus flowers and mandarin ducks, in *famille rose* colours, constituting a further example of charming work in the Chinese taste.

The clair-de-lune bottle of the late Ming period (Fig. V) is one of an interesting collection of bottles and vases of that important epoch. The monochrome pieces include turquoise, peach bloom, apple green and celadons. Here, also, is certainly an outstanding and very early piece which will attract much interest. It is a large T'ang camel, saddled with masks—a rare

feature. Not the least surprising thing about this camel is that notwithstanding the centuries it is in practically perfect condition without sign of restoration.

A rather unusual piece, distinguished alike for the vigour of the drawing and the beauty of the colour, is illustrated in Fig. III. The equestrian hawking party is amusingly and elegantly conceived, and full of movement. This is really a most attractive dish, apart from the interesting and skilful combination of the *rose* and *verte* enamels, which is by no means frequently found.

Among the English pieces, the pair of "Astbury" figures, a dog and a cat here illustrated in colour (Pl. facing p. 210), are of exceptional interest, and, I believe, unique. John Astbury started his factory about 1710, after having learnt his trade and the secret of his process from the Elers, who began operations about 1690, but later gave up the business as a financial failure. Astbury had at first a partner named Twyford, who eventually started an establishment of his own; but Astbury won the greater fame, and to him are attributed a number of very interesting and attractive figures. The beauty of the salt glazes was obtained in part by the refinement of the clay, which was reduced to a fine powder, and in part by the process, and the superiority of the Elers' products was soon recognized. What they seem to have lacked was Astbury's enterprise and business sense.

SOME CERAMICS AND A JADE AT THE ANTIQUE DEALERS' FAIR



Fig. VI. (a) PART OF DESSERT SERVICE. French.
Circa 1820
(Messrs. Lories, Ltd.)

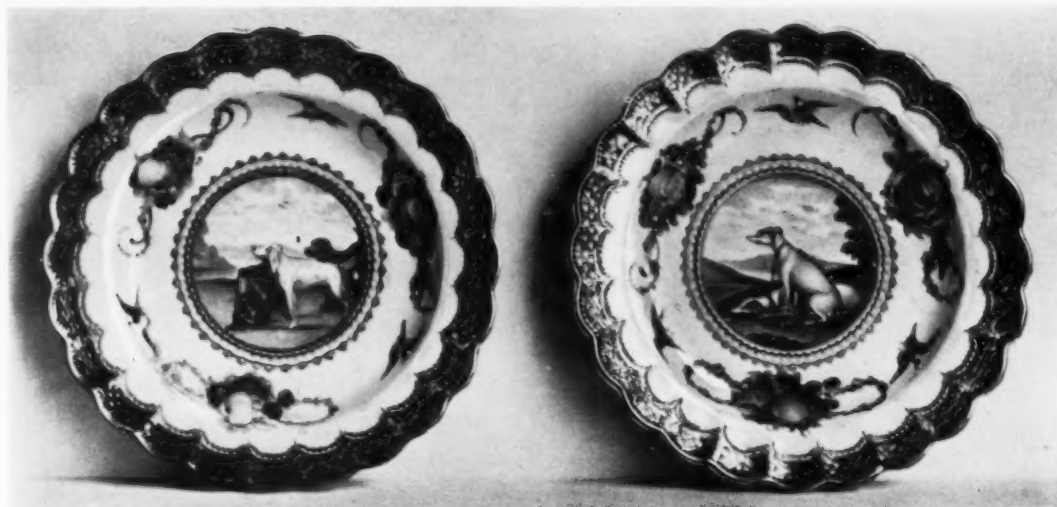


Fig. VII. DR. WALL WORCESTER PLATES WITH
PANELS BY O'NEALE. Diameter 8½ in.
(Mr. J. R. Cookson)

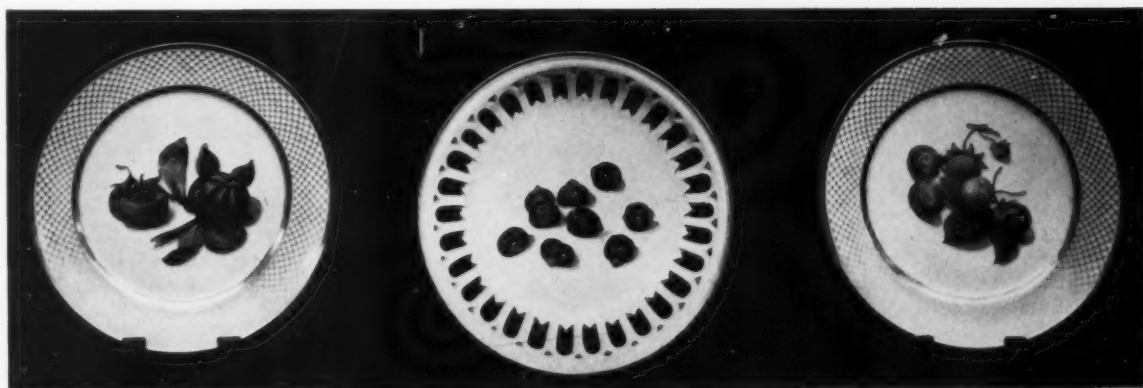


Fig. VI. (b) PART OF DESSERT SERVICE. French.
Circa 1820
(Messrs. Lories, Ltd.)



Fig. X. RARE LAMBETH DISH. Dated 1657.
Brilliantly coloured. 18 in. by 15 in.
(Messrs. J. M. Botibol)

The two figures here illustrated are modelled with that combination of crudeness and vigour which distinguishes all Astbury's work, and is so surprisingly attractive. Their eyes are small pieces of manganese, another Astbury feature, which makes them tell, and increases the animation of the object. The potter experimented in one and two colours before producing the polychrome figures to which the pair under consideration belong. The ground of these is yellow-white with yellow streaks, and touched with blue and brown. The cat holds a black object—presumably a mouse—in its mouth. The bases, decorated with roses, are very fine. The blending of the running translucent colours is very unusual, and the treatment of the cat is particularly notable. The aim evidently was to imitate the familiar tortoise-shell. In the case of the dog, the treatment and the effect are different, although the same colours have been used. The figures are clearly mature examples of the work traditionally attributed to Astbury, who did not, unfortunately, use a trade mark or signature.

Later in the XVIIIth century are the figures depicted in Fig. VIII. On the left and right are Bow figures of a girl and a youth dancing, graceful, and beautifully

coloured. They are set upon elaborate bases. The figures are advanced in style, and are dated *circa* 1765. The charming bodkin case in the centre of the illustration is of Chelsea ware, *circa* 1760, and is inscribed *L'Amour nous unit*.

An unusual and beautiful French dessert service is illustrated in Fig. VI (a) and (b). Each piece is marked Ed. Honoré, Boulevard Poissonnière. The plates are decorated with various fruits and nuts, the use of the latter being very rare. The borders of the plates have a delicately wrought lattice design in gilt. The pierced compotiers (the set includes four of the smaller ones illustrated) are particularly attractive pieces of exquisite workmanship. The same exhibit includes two very fine Bow figures. One is of a sportsman with a rose-coloured jacket and wearing a black peaked cap. He stands on a pierced, scroll base, and holds in one hand a gun and in the other a partridge. A dog sits by his side. The companion figure, similar in colouring, is of a boy. A pair of Chelsea sauce boats, marked with the red anchor, are also notable in this display. They are painted with flowers and encrusted with buds and foliage.

The Worcester ware is also of high quality, and two



PAIR OF "ASTBURY" FIGURES

English Salt Glaze, 18th century, $8\frac{1}{2}$ in. high
In possession of Mr. J. R. Cookson of Kendal

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Fig. IX. JADE LONGEVITY MOUNTAIN. Ch'ien Lung. Length of mountain 15 in., height of mountain 8½ in.
Height on stand 14 in.
(Messrs. Spink & Son, Ltd.)

charming plates are illustrated in Fig. VII. They have panels by O'Neale, finely decorated in colour. Another pair of notable Dr. Wall Worcester plates belong to the display previously mentioned. They are decorated with birds and flowers in reserves on scale blue grounds. Apart from the quality of the pieces here mentioned, the condition also is worthy of note, an important point to the collector. Altogether the assembly of ceramic art is wonderfully sound and comprehensive; sufficiently so to inspire comment.

The noble dish of Lambeth Delft, illustrated in Fig. X, is an outstanding work of XVIIth-century art. Bold in design and colouring, it is of great beauty, and these qualities, combined with its early date—1657—give it interest and importance. The principal colours are blue and white relieved with yellows and greens. The couch on which the central figure reclines is a brilliant yellow, and the curtain behind her is green. At either end are portraits of Charles II and his Queen. The hair of the King is touched with a greenish yellow,

and the faces on either side of the date and initial roundels are touched with colour. An interesting problem arises as to the purpose for which this work of art was created. It is closely associated with King Charles II, but was made three years before his return to the throne. The dish would certainly seem to possess a history, and the fact that this is at present hidden from us adds to the fascination of the object.

Last but by no means least we illustrate in Fig. IX a really magnificent Imperial green jade carving of a longevity mountain. It is distinguished both in size and quality. The front is carved with a scene from the Taoist Paradise, and sages with their attendants are seen bringing gifts to Shou Lao, the god of Longevity, who is seated on a terrace. He is attended by an acolyte and a stag. On the back of the mountain (not illustrated) are fir and peach trees and two cranes, all of which are symbolic of longevity. The craftsmanship is exceptionally fine. The piece belongs to the Ch'ien Lung period, 1736-1795.

GLASS AT THE ANTIQUE DEALERS' FAIR-II

BY FERGUS GRAHAM

THE buying of glass to-day arises from two separate causes: the earlier is bought for collecting, and the later for use. Now, both of these are, of course, excellent reasons, and must always remain the most important. But there is one other potential demand that, at present, may be said to be practically non-existent. I mean the purely æsthetic. People will buy, say, a bit of porcelain, not because they are collectors, nor because they have any intention of using it, but simply for its beauty and decorative qualities. This holds good to a certain extent for all works of early craftsmen except, as has been said, in the case of glass. Reasons for this can be found in the fragility of the substance and the general lack of knowledge of the subject. But these are not convincing reasons, and give no satisfactory answer to a somewhat puzzling state of affairs. For no fabric is more beautiful than early glass, and its decorative qualities, in their refined way, are second to none; so that it is difficult to see why, in this connection, it is neglected. Acquaintance with a good example soon teaches the fascination of this Cinderella of the antique world. And at this year's Fair will be found ample chance to discover this fascination for oneself.

It was said previously that, in the writer's opinion, no examples of the craft of glass cutting was more successful than in the case of chandeliers and candelabra. I cannot here analyse the reasons, but many things conspired to make these pieces the ideal vehicle for that particular art. Fig. I illustrates this very well. Nowhere does the cutting interfere with the form, as so often happens in the case of cut glass vessels, but rather it is an integral part of it. This pair of candelabra, assigned to the Adam period, still bears traces of the rococo spirit (as in the serpentine arms), and is an exceptionally fine example. The formal gradation from the massive sockets, through the large drops, to the lesser drops and urn-shaped finial, indicates a first-class artist mind, as do

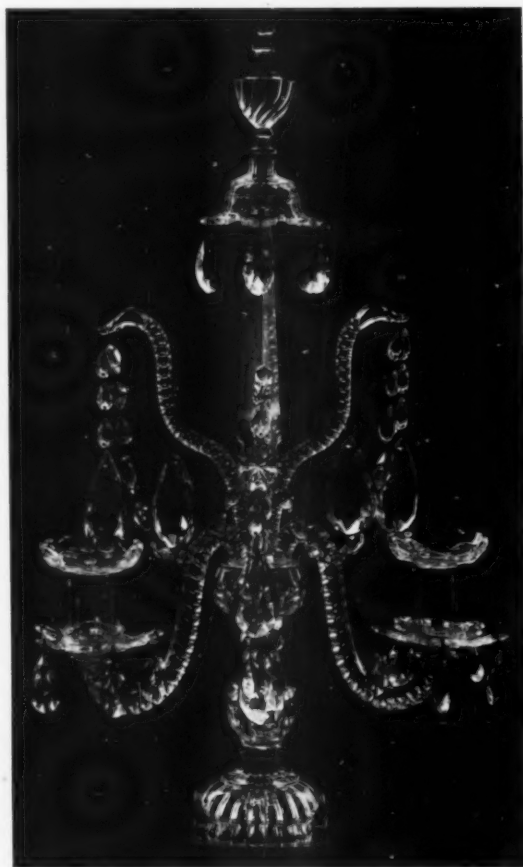


Fig. I. ONE OF A PAIR OF ADAM CANDELABRA. Height 24 in. (Mr. Cecil Davis)

many other elements, such as the contrast of a plain series (sockets, shaft and biggest drops) against a decorated series (canopy, arms and stem). Here, then, is a pair of the highest quality, both in execution and design.

It is now interesting to consider Fig. II, for this shows a chandelier of much earlier date, about 1730. The key-note here, of course, is massive simplicity, and there is no doubt that this quality is brought out in the most masterly way. By any standard this is a chandelier of the greatest importance, examples of such an early date being extremely scarce and of the rarest occurrence in the market. One may call attention to the cutting, which in those days was a comparatively young art in this country. Both flat and hollow forms were used here, as can be seen from the reflected high-lights, and the effect is extraordinarily pleasing, giving just the right foil to the plain arms. The metal, also, is very fine; indeed, it is difficult to speak too highly of this wonderful piece.

It is in the drinking and other vessels that the interest

of collector and student lies, and it is here that the buyer—because-he-likes-it can so easily be satisfied, for the whole gamut is on view at the Fair.

Fig. III illustrates some interesting glasses. (B), at first sight a pleasing but ordinary example of the Silesian stem—about 1713—is actually of considerable rarity, as on the stem are moulded the words "God Save King George," one word on each facet. These glasses were probably made for the coronation of George I. The two outside glasses of this plate are also interesting. The similarity of the two engraved figures is striking, and it is suggested that they commemorate the Treaty of Utrecht in 1715. The engraving of (A) has the appearance of having been executed by a foreigner, though the glass itself, of course, is English.

When, journeying backwards in time, we reach the late XVIIth century, we pass into a period where the student begins to be more vitally concerned. There is

GLASS AT THE ANTIQUE DEALERS' FAIR—II



Fig. III. Height $6\frac{3}{4}$ in.
A

Height 6 in.
B
(Mr. Cecil Davis)

Height $7\frac{1}{4}$ in.
C



Fig. IV. Height $3\frac{1}{2}$ in.
A
About 1685

Height $2\frac{1}{8}$ in.
B
About 1685
(Mr. Cecil Davis)

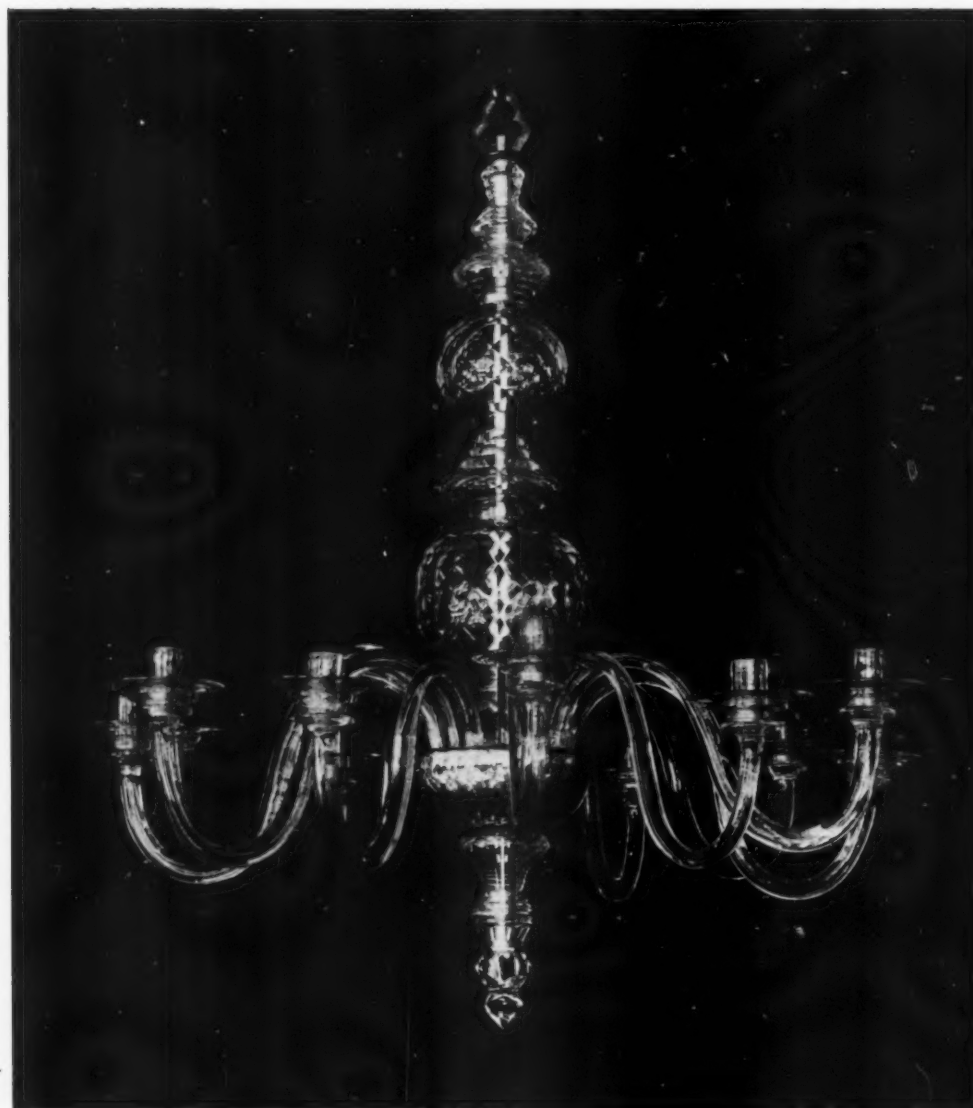


Fig. II. CHANDELIER. About 1730. Height 4 ft. 2 in.
(Messrs. Delomosne & Sons, Ltd.)

much to be discovered about these early years between the introduction of lead glass, about 1675, and 1700. For instance, let us consider Fig. IV, where both pieces are of great interest. A few flasks and white-glass bottles are known dating from about the year 1685, but the shape of this is most unusual. The writer knows of only one other (belonging to Mr. John M. Bacon), with which, funnily enough, he became acquainted only a few weeks ago. The circular design, with a hole, but without the foot, is seen in various Continental bottles, and I think it must have been international. This particular type has been established, by the test for lead, as English.

As far as the student is concerned, the bowl is one of the most interesting pieces of English glass in existence. The two obviously outstanding features are, firstly, the *lattice* in the bowl, and, secondly, the foot. The *lattice* is the kind of thing one associates with "Nailsea," and I very much doubt if anything of the sort was hitherto known before the second quarter of the XVIIIth century at the earliest. Then, the foot is purely German, and previously unknown in English glass. Whether the metal (white and crystalline) was lead or soda was not obvious at first, but a test proved it to be lead. So this little bowl establishes two new facts in the early *lattice* and the milled foot.

THOMAS PATCH

BY GERALD K. S. EDWARDS



Thomas Patch Autore.

OF the many artists who rose to prominence during the XVIIIth century perhaps none was more curious and interesting in character or more versatile in mode of expression than Thomas Patch, who imitated the style of others but infused it with his own. Both his landscape and caricature have charm and, though it is undeniable that he was stimulated by his long residence in Italy, his work never lost its English strain, and we see in him the influence of Hogarth and Reynolds besides that of Canaletto and Guardi.

Thomas Patch was the son of John and Hannah Patch, being born in Exeter, where his baptism is recorded in the register of St. Paul's Church on March 31st, 1725. His father was for many years surgeon to the Royal Devon and Exeter Hospital, and his mother, Hannah Burnett, was a great niece of Bishop Burnett. Thomas's elder brother, John Patch, junior, who was born in Exeter in 1723, was also surgeon to the hospital there.

John Patch, senior, seems to have had some appreciation of art, for he befriended William Gandy, the Devonshire artist, and the latter painted the doctor's portrait which now hangs in the board-room of the above hospital. His father's interest possibly influenced the son to follow the calling of art. Early in life, however, Thomas severed his connection with his home town

and went to study art in London. Later he travelled in Italy with Richard Dalton, remaining for a time in Rome, where he met Reynolds. The latter introduced him in his caricature of the "School of Athens," and one can see an interesting similarity between this work and Patch's own caricatures.

The youthful Devonian seems to have possessed something of the eccentricity which so often accompanies genius. Some sidelights on his character may be gleaned from the letters written to the Earl of Charlemont by John Parker, the English artist, who was at that time in Rome. Patch had got into trouble with the authorities there, and in a letter, dated January 2nd, 1756, Parker writes that the former had been forced to leave the city within twenty-four hours "by an order from the holy office directed to the cardinal secretary of state."¹ Parker had been unable to ascertain the exact reason for the action, but ends up by saying, "His behaviour of late has been so extraordinary that the most favourable construction is to say he is mad. Crazy he always was."

Parker did not recognize in Patch the genius that is akin to madness.

In a later letter he writes further. "Mr. Patch's disgrazia hindered me from his further friendship; he

¹ Hist. MSS Comm. 12 Rep. App. x.



*Papic'e la mia pittura al ver fi pari,
E' atterguai, l'ammua, le diedi il meta
Lo diedi affetto; l'afegui il Buonarroti
Anche gli altre: da me solo ungarci.*

Modelli poveri

Patch 1756

is now in Florence. Various are the stories told of the reason of his banishment. . . . He has told strange stories to Mr. Stevens and Sir Horace Mann that they have tried to poison him."

The writer goes on to throw doubt on Patch's veracity in no uncertain terms. In another letter of May 22nd he alludes once more to the subject: "I hear from Vierpyl that Patche is a-bridge painting at Florence for Lord Huntingdon; he has never writ to me. I am of your lordship's opinion that his oddities and loose way of talking in all companies was the cause of his exile."

If we were to judge Patch from the remarks of Parker we should have to consider him tactless, dissolute, mad and untruthful. Sir Horace Mann, however, who befriended him in Florence, gives us a very different picture. "He is really a genius," he writes of him to Horace Walpole, "and all his productions have merit. . . . I took much to him and, though he does not live in my house, he is never out of it a whole day," and, in writing of his caricatures, says, "Patch is so prudent as never to caricature anyone without his consent and a full liberty to exert his talents."

When Patch came to Florence from Rome, Mann, always hospitable to English visitors, seems to have taken to this pleasant, round-faced, seemingly erratic being, and the envoy brought many patrons to the artist. The Earls of Huntingdon and Upper Ossory and the book-loving connoisseur, Duke of Roxburghe, were among these for whom he worked. Patch seems to have grown fond of the gaiety and colour and brilliance of this Tuscan city, the intriguing beauty of its architecture, the wonders of its art, its entrancing river weaving its way amidst the clustering old-world houses which never failed to fascinate and



PROFILE OF A LADY. Drawing
(British Museum)

inspire him. Here, at any rate, he settled down and passed the remainder of his life, spending his time drawing caricatures of Florentine society, engraving Masaccio's and Bartolommeo's masterpieces and painting landscape scenes of the city itself.

As a caricaturist he excelled especially. In the British Museum there is a volume of twenty-four plates of caricature engravings executed between 1768 and 1770, and from these we can well appreciate his skill in this direction. We see a pageant of Florentine society through his agency, for his caricatures are imbued with personality. Thus we can imagine in the thickly-set figure of Signor Cortigiani, with its stooping shoulders and bored, tired expression in the eyes, the man of slow, laborious speech and untidy habits; and in the sharp-featured lanky body, the long nose and protruding under-lip of Antonio Leoni, with his quill stuck in his perruque, a clever, shrewd and sophisticated savant.

In number 12, the fat expansive "corporation" of Mr. Thomas Robinson suggests the complacent aldermanic type; while number 9 of Spencer Draper, with its big head and heavy chin and foppish extravagant dress conjures up a vision of the rather obstinate and spoilt wealthy young man of that century. His caricature of Laurence Sterne, entitled "Dr. Sterne alias Tristram Shandy," with its thin figure and hard, haggard features and protruding, sharp nose, is well known. Sterne had visited Florence, a sick man, in 1765, and his death three years later inspired Patch to produce this rather lugubrious effort. It shows the author regarding with his keen eyes the hour glass held by the skeleton hand of death, the sands of life run out in it. Another version of this caricature, called "Sterne and Death," is more elaborate in its surrounding details, showing Death



"Doran. "Mann and Manners in Florence."



THOMAS PATCH



THE ARNO AND PONTE TRINITA, FLORENCE
Courtesy of E. Brodie Lodge, Esq.



PIAZZA DELLA SIGNORIA, FLORENCE
Courtesy of the Plymouth Museum and Art Gallery



as a full length skeleton just entering the door and, among other objects in the background, a machine for tearing books to pieces, an allusion to Sterne's plagiarisms. In number 21 we have Patch's friend, Richard Dalton, delineated, a fat snub-nosed genial figure with a bored and quizzical expression, while the first plate of the volume shows the pleasant benign features of the artist himself.

Besides his engraved caricatures of individuals Patch painted many such groups. "He has an excellent turn for 'Caricatura,'" Mann wrote to Walpole, "in which the young English often employ him to make conversation pieces of any number, for which they then draw lots."

Conspicuous among these is his "Caricature Group in Florence," which in recent years was purchased by the National Art Collection Fund and presented to the Royal Albert Memorial Museum at Exeter. The figure on the right in the embroidered coat is believed to be Mann himself, and the man with his head in profile and hands clasped is possibly Garrick. Behind him is probably some tutor waiting to present his pupil to the British envoy, while on the wall is a painting (in reverse) of Patch's caricature engraving of Sir Horace as a bull. Another humorous and fascinating study is that of the Duke of Roxburghe visiting a Miss Mendes, a wealthy and somewhat unattractive Jewess, the visitor, as the story goes, having matrimonial intentions. In a painting known as "The Cognoscenti" we see something of Patch's ironical outlook on life. This shows a group of four figures, with a monkey in the left foreground engaged in painting on a canvas in front of him the likeness of one of the group. The animal depicts his sitter, however, with the features of a monkey instead of a human. Another of his works, more lavish and majestic in conception, is his "Conversation Piece," owned by the Duke of Devonshire. In this the artist has introduced himself, and is seen on the extreme right mounted on an ass, whilst slightly to the left of the centre is his patron, the Duke of Roxburghe. This painting is remarkable for the fine detail of the ceiling.

And what about the "a-bridge painting" of which Parker writes. The picture Patch was painting for Lord Huntingdon may have been one of his canvases of "The Arno and Ponte Trinità, Florence." There are several paintings by him of this view of the bridge, besides of other stretches of the Arno, such as "The Lungarno at Florence" in the Duke of Devonshire's collection. Patch liked to portray these different phases of the Tuscan river in the changing moods of weather, sometimes in the brilliance of an Italian summer's day, with the skilful play of deep shadows on the surface of placid water, at others with gathering clouds casting a sombre tone upon a more turbulent stream. Patch has often been compared to Canaletto, and his pictures have been erroneously attributed to him in catalogues. But in one respect he is more akin to the latter's pupil, Francesco Guardi, for, like Guardi, he rejoiced in enlivening his scenes with human

Doran. "Mann and Manners in Florence."

THOMAS PATCH



CARICATURE GROUP IN FLORENCE

By permission of the Governors of the Royal Albert Memorial, Exeter

life and colour. Thus in his river scenes the embankments are filled with gay Bellottesque groups of figures strolling up and down, with the landing stages full of noblemen embarking in their brilliantly painted barges and the river dotted with picturesque sailing craft. Patch enjoyed bringing gaiety and colour into his pictures just as he rejoiced in the gaiety and colour of life itself, and he no doubt was thoroughly happy amidst Florentine society, so full of masquerades and fêtes, court ceremonial and Italian eccentricities.

In his landscapes Patch has a clear, crisp architectural style, but he possesses also a certain mellowing influence, so that his pictures are never completely hard. Besides the river scenes there are at any rate three versions of the Piazza della Signoria, differing little except in the human figures. One shows a coach in the foreground and an orator addressing a crowd on the right centre. Another, in the collection of the Earl of Ilchester, shows a group watching a performance on a stage with some soldiers drilling on the right. A third version owned by the City of Plymouth is very similar to the latter, but shows the crowd watching a punch and judy show, and the canvas is squarer in shape, having more expanse of sky.

Even in his landscape, it will be noticed that Patch's human figures seem in burlesque; while in many of his caricature groups he introduced, incidentally, versions of his paintings, beautifully executed, as though in contrast to the distorted figures of humanity. Thus in his "Group in Florence," which includes once again

the Duke of Roxburghe and probably the artist (on the extreme right), we have one of Patch's views of the Arno in the background, and in that of the Duke of Roxburghe with Miss Mendes the view through the window shows a fine cameo of the river, as though in contradistinction to the caricature of human figures in the room. Thus we see Patch in the dual rôle of caricaturist and landscape painter, as though he wished to demonstrate how fascinating and intriguing was the beauty of this ancient city where only mankind itself was grotesque. He knew well the value of contrast.

The more we learn of Patch the more he absorbs and interests us, and we find ourselves wondering that he has not been more extensively noticed. It is only of late that his merit has drawn attention to itself to any great degree. That he was a man of genius cannot be doubted. In a very short space of time he mastered the art of engraving, and his etchings on copper after Masaccio and Fra. Bartolommeo show the standard of excellence he reached in this medium. He stands somewhat apart from his contemporaries, partly through the mixture of influences that came into his life, partly through his own inimitable character. But, though he was affected by Hogarth and Reynolds, by Canaletto and Guardi, he never allowed anyone's influence to overwhelm him, and his own strange personality permeates all his work. "Tell me more of this Patch," wrote Horace Walpole to Mann, and we feel we can concur with his desire.

AN IDEAL PORTRAIT OF LAVINIA BY TITIAN

BY GEORGE MARTIN RICHTER

NO inscription reveals the name of the charming sitter of this portrait. However, her features show a remarkable likeness to those of Lavinia, as they are portrayed by her father in the portraits now in Berlin, in Dresden, and in Vienna. The eyes, the nose, the mouth and the ears are in fact the same, and the peculiarly shaped forehead, encircled by curly blonde hair, are indeed very characteristic of the corresponding features in Lavinia's portraits. This type of forehead and hair does not occur in any other of Titian's female portraits. The points of resemblance are too striking to be explained as mere coincidence. Moreover, the pearl necklace and the pendants appear to be the same as those worn by Lavinia in her portrait as Bride in Dresden.

Nevertheless, I do not think we are dealing here with a portrait in the usual sense of the word. The women which Titian portrayed are, as a rule, standing or sitting in a detached manner. Here, however, the composition shows a distinct tendency to genre. The subject of the picture is really not so much a portrait, as a young woman at her toilet. We are reminded of one of Titian's early compositions, "The Lady at Her Toilet," in the Louvre. There, the left hand, which is holding a strand of hair, is raised as in our picture, and the face, inclined to the left, is gazing into a mirror held by a cavalier.

It is in consequence more appropriate to call the new portrait an Ideal Portrait of Lavinia. Ideal portraits, especially of women, play an important rôle in the Venetian Renaissance. Giorgione probably invented this type of portrait, but Palma Vecchio and Titian were the chief promoters of this fashion.

It would be a natural thing for the master to use his daughter as a model in such cases. In fact, Lavinia's features appear in other of Titian's compositions as, for instance, in "Venus, Cupid and a Young Man playing the Organ," in Berlin, and in the "Young Girl holding a Vase" in Dresden. In the Ideal Portrait Lavinia looks older than in the Dresden portrait of 1555, when Titian painted her as a Bride. Her figure is more mature and fuller, but she appears to be still younger than in the portrait in Vienna, which Fischel dates about 1570 (Titian, 5th edit., p. 214). Here Lavinia gives the impression of a typical Italian matron.

In the Ideal Portrait Lavinia's left arm and hand are hanging limply down, the fingers slightly bent. Curiously enough we notice the same position of arm and hand in portraits of Lavinia in Dresden of about 1565 (Fischel, p. 214) and also in Vienna, and of the hand in the Berlin Venus. It seems as if this gesture was characteristic of Lavinia. It does not occur in other portraits of women by the master. The elegant gesture of the right hand reminds us of Andromeda's right hand in "Perseus and Andromeda" in the Wallace Collection. This picture was probably also painted about 1560, and

as in the Ideal Portrait, the hands are the chief exponents of a very graceful, contrapuntal rhythm.

The structural stiffness of Titian's early compositions has by this time completely vanished. The body is slightly turned on its axis, the left arm moving more to the front. The right shoulder is higher than the left. The head is turned to the right, but the eyes are gazing to the left. The light is thrown on the figure from the front, but slightly from the right-hand side. All these details combine to create an impression of movement and life.

This almost imperceptible movement of the figure in the space is to be noted in most of Titian's portrait compositions. It is, of course, possible to copy a composition, but it is impossible to copy the brushwork of a master. The very bold and free brushwork of the Ideal Portrait is thoroughly characteristic of Titian's late period and forces us to ascribe the picture to the master himself. The beautiful hands with the slightly pointed fingers are so very characteristic of Titian's style that we might take them for the signature of the master. It is highly instructive to compare Lavinia's left hand with the left hand—similarly designed—in Paolo Veronese's portrait of a young lady with a boy in the Louvre. The hands in Titian's portraits are round, soft and pliable, and the fingers delicate; the hands in Veronese's portraits are larger and the fingers of a more bony character. Also the very elegant modelling of the cuffs in our portrait is peculiar to Titian's manner. And above all, the spiritual freedom and the noble expression of the face of the young lady point to Titian as the author of this magnificent portrait.

There is a decided Giorgionesque tendency in this composition, a tendency which becomes again more apparent in Titian's later years. But by now Titian is no longer satisfied with imitating and copying Giorgione's formulas of composition, as in his early period. He now fills them with a new personal spirit.

The colour scheme is of extreme simplicity. The strawberry colour of the frock is dominating, but the light plays on its surface and produces a variety of shades. Silver galloons run along the edges and across the bodice and the sleeves. The white collar and cuffs lend contrast to the delicate flesh tints and the golden hair. Only a great master could create by such simple means an impression of such an exuberant richness of colour. We might add—only a Venetian master could have conjured such magic effects.

The Ideal Portrait of Lavinia greatly enriches our knowledge of the last stage of Titian's evolution. More than that, it is an important and representative example of the Venetian Renaissance.

NOTE.—This portrait formed part of the collection of an English nobleman. It was exhibited in 1936 at Agnews, and is now in a private collection in America.

AN IDEAL PORTRAIT OF LAVINIA BY TITIAN



AN IDEAL PORTRAIT OF LAVINIA

By TITIAN

In a Private Collection in the U.S.A.

NOTES FROM PARIS

BY ALEXANDER WATT

THE Van Gogh Exhibition, at present taking place at the new Museum of Modern Art, is meeting with considerable criticism. I consider this one of the most interesting and best organized shows ever held in Paris. But the able organizers have been as much attacked as they have been praised for their experiment. As soon as any novel form of presentation is adopted in the museums and galleries the critics are up in arms. One of the leading art papers has actually drawn up a list of questions about the exhibition and invited the well-known art historians and critics to express their opinions in open letters to the organizers of the show. The questions posed are the following: 1. What do you think of the presentations of the Van Gogh Exhibition, of the background, of the white frames? 2. Can one attempt to visually explain what till now has only been written about; and is it desirable to see such subjects as have always been reserved for books and reviews exhibited on the walls of a museum? 3. Should the documentary elements be presented separately? Would you prefer them to be suppressed or arranged in an adjoining room? 4. Does the experiment of the Van Gogh Exhibition seem a satisfactory one to you? What are your conclusions? 5. Should a work of art be admired in itself, or, on the contrary, be accompanied with explanations and comparisons? Many have answered that the paintings lose their value in white frames against a blue background (forgetting that this is the application of Van Gogh's own idea), and that the juxtaposition of the paintings and drawings with photographs of the original landscape or subject only tends to treat the whole exhibition as a grammar school lesson for the man-in-the-street.

All this controversy centres around the problem of museology, a science that is at present engaging the attention of the curators of all the museums in Paris. The opinion of tradition has always been to consider the museum as a place reserved for the cultured and artistic public. Nowadays, however, there is a tendency to regard the museum as an institution for the education of the masses. The museum must satisfy a very diverse public. It is as difficult to conceive of a museum closed to the masses as one exclusively reserved for them. In organizing this original exhibition Monsieur Huyghe has attempted a method of presentation that summarily appeals as much to the artist as to the lay-critic. Here, for example, a visitor may be seen passing hurriedly through the rooms hung with paintings and drawings, paying no particular attention to the exhibits. He may be seen, however, stopping to



JARDINETS SUR LA BUTTE MONTMARTRE
By VAN GOGH. Painted 1887-1888
Collection: Société des amis du Musée Municipal, Amsterdam

satisfy his curiosity in the room where a very precise documentation relating to the mystic life, the passion, influences and technique of the artist has been brought together and presented in legible form. His interest is such that he returns to the main rooms of paintings to study what he did not before know existed, having been instructed in methods of appreciation. But there are many who dispute this scientific method of documentary exhibition. They argue that it tends to falsify the purport of the work of art. And they are right in

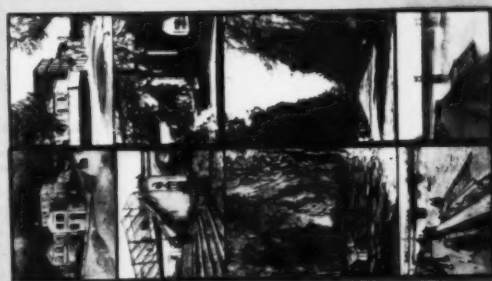
contending that whereas the juxtaposition of details of certain compositions reveal, for example, the character of Van Gogh's technique and explain (to cite a minor yet significant point) how his obsession of joined hands attest his Christian heredity, all this does not permit the lay critic to fully comprehend the inner principle, the *raison d'être* of his art. Nevertheless, it is to be maintained that, for the majority, this mode of presentation is a profitable one. In the first place it instructs one how to look at a picture; and it is surprising the number of people who are ignorant of this! It also adds an interest for the man-in-the-street who fails to realize the aesthetic significance of a work of art. Any normal and reasonably intelligent human being enjoys looking at works of art for the mere pleasure of contemplation. "The end of art," as Poussin declared, "is delectation." If one wishes to put an end to the divorce between art and the people, the man-in-the-street ought not to be given the impression, true or false, that the museums constitute educative centres for the masses. The old *id quod visum placet* theory of beauty cannot be taught according to a rule of thumb method. Perhaps the reader can judge for himself the worth of this exhibition if I give a description of the mode of presentation.

The first section is entitled The Man. Here in the small entrance room are hung a number of self-portraits and the portrait of Van Gogh by Gauguin, of which he declared "it is certainly me, but me gone mad." Here, then, we come at once face to face with the man as portrayed by the artist. Among these are two which have never been exhibited or reproduced. Both were painted in Paris and have been lent by V. W. Van Gogh, of Laren. The famous portrait of the artist at his easel, from the Municipal Museum in Amsterdam, also figures among these self-portraits.

In the second room the influences of Van Gogh are explained. Here, for example, we are shown a flower piece of Monticelli hung next to the same composition

SITES & TABLEAUX D'ARLES & S' REMY

« LES PEINTURES ONT LEUR VIE PROPRE QUI VIENT
ENTIÈREMENT DE L'ÂME DU PEINTRE ET À LAQUELLE LA
MACHINE NE PEUT JAMAIS ARRIVER. PLUS ON VOIT DE
PHOTOGRAPHIES, PLUS ON S'EN REND COMPTE »
A SON FRÈRE, ANVERS DÉCEMBRE 1885



A CORNER OF THE ROOM OF DOCUMENTS ON THE LIFE AND SENTIMENT OF VAN GOGH at the Paris Exhibition

by Van Gogh, proving how he was influenced by this master's treatment of flowers. Incidentally, this picture is one of the earliest evidences of his desire for colour. The most striking example of this is the manner in which he copied Rembrandt's theme of the "Résurrection de Lazare." In his own version he has disregarded the chiaroscuro and painted a canvas brilliant with light and colour. Mauve was an artist greatly admired by Van Gogh. One of his early works is hung next to one of this painter's compositions illustrating how he copied certain details. Apart from Millet, Joseph Israels was the artist who most influenced him. An interior, which figures in the exhibition, proves what he owed to this painter. As for Millet, there are photographs of certain details from his compositions hung next to the Van Gogh paintings to show how he copied his themes. The same idea has been carried out in respect to Gustave Doré's "Ronde des Prisonniers."

The second part of the exhibition is entitled *The Work*. The painting section is arranged according to his Dutch, Paris, Arles, Saint-Rémy and Anvers periods. The Dutch paintings have been carefully selected to mark the principal preoccupations of this early period. His attention was mainly drawn towards a study of the lives led by the very humble and poor peasants of the region. The well-known "Mangeurs de pommes de terre" has here been given an important place. This is, in truth, an apprehensive document of human bestiality and primitive animalism; it is a masterpiece of psychology. The two canvases most typical of the Paris period are the portrait of Père Tanguy with the background of Japanese prints, proving the influence of these on his art; and the "Jardins sur la Butte Montmartre," one of the first landscapes painted in the manner of the Impressionists. He did not adopt this technique for long, however. When he arrived in Arles, he took to applying his colour without any preconceived rule and with touches of black and white (still influenced by Japanese prints). With the advent of summer a heated violence and passion grew within him. He worked out in the fields in the full glare of the Midi sun and the mistral winds, ever obsessed by space, painting great perspectives like that of "La Crau," or symbolizing that which he worshipped more than anything else, the sun, with his famous paintings of sunflowers, the best known of which is here on exhibition. He also executed many portraits during the Arles period, including the one of himself smoking a pipe and with his head bandaged; a pathetic document of the demented Vincent who, in a frenzy, sliced off his ear with a razor. The day that Van Gogh met Gauguin was, indeed, an unhappy one in his life. I have always blamed Gauguin, but still wonder if he realized how disastrous even his presence was to the very impressionable Vincent.

Van Gogh's finest work was produced the one year (May 1889 to May 1890) he spent under supervision at Saint-Rémy. The six paintings of this period are the most important in the whole exhibition. Of these the *Blue Iris* is, with the lovely *White Roses* (in the Harriman collection, New York), the most beautiful of his flower paintings. The self-portrait executed in September the same year is one of the most remarkable self-portraits ever painted. It is a masterpiece of character portraiture painted by the genius himself. This comes from the collection of Dr. Gachet and has rightly been given the place

of honour in the centre of the main room of the exhibition. The best example of his Anvers period is the portrait of Dr. Paul Gachet (also lent by Dr. Gachet, the son) who tended him during the last three months of his tragic, struggling life.

The third section of the exhibition, also entitled *The Work*, is devoted to a collection of twenty-four drawings dating from his 1882 Dutch period up till the last days at Anvers. These drawings have been carefully selected. They clearly illustrate his different techniques and prove how he owed his success to a mastery of the pencil. Van Gogh is recognized as a genius simply because, like all other great artists in the history of painting, he trained himself, by persistent application, to be a master draughtsman.

The fourth and last section of the exhibition relates to Documents on the Life and Sentiment of Van Gogh. These are classified under the following headings: *The Family*; *The Employé in the Art Gallery*; *The Mystic Crisis*; *The Painter*; *Love of the Humble*; *Melancholy*; *Impressionism and Japanism*; *Relations with Gauguin*; *Sun and Agitation*; *Sites and Pictures of Arles and Saint-Rémy*; *Anvers*; *Obsession of Space*; *The Creation of a Work*; *Evolution of Technique*. The accompanying reproduction serves to illustrate the manner in which this very complete documentation has been presented. John Rewald has succeeded in taking a number of photographs of the original sites from exactly the same position as seen and painted by Van Gogh. It is thus very interesting to note how the artist has altered the form of the landscape to conform with the purpose of the composition.

Whatever the decisive result of the Van Gogh exhibition it is, at least, to be considered a highly interesting and instructive experiment in museology.



SELF-PORTRAIT. By VAN GOGH. Painted 1889
Collection : Paul Rosenberg

NOTES FROM NEW YORK

BY JAMES W. LANE

THE battle between conservatives and expressionists in architecture rages with more fierceness in the United States than anywhere else, perhaps because really expressionist buildings, like Mendelssohn's Einstein Tower, not having become common over here, are viewed by the conservatives with peculiar distaste and have not been accepted by the public as a recognized form of art. Without a doubt the expressionists are trying to break down the conservative tradition here—which in monumental architecture has often been particularly lifeless—and bring in a more genuine style. This having already been done in skyscraper architecture, there is no reason to suppose that the newer principles may not be applicable to other sorts of building, as the coming New York World's Fair, judging from the preliminary sketches and one building already executed, will show. Indeed there are many buildings in New York, notably the new Rockefeller Apartments, designed by Foulhoux and Hood, that are models of what can be accomplished in a fresh vein. These apartments are an adaptation of caramel-coloured brick architecture, with traditional bay-windows—a rare feature in New York planning—to modern design. Mr. Foulhoux, an able engineer, who designed the tremendous Radio City group, has also been appointed to do the theme building for the World's Fair in 1939.

I mention these straws in the wind, because they point up the significance of engineering design in modern architecture and lend a sort of tragic aura to the careers of some of the older architects, who were steeped in the Beaux-Arts tradition without being able to accommo-



GANYMEDE. An engraving by GIULIO CAMPAGNOLA.
Courtesy of the Metropolitan Museum of Art

The storm of protest arising over Mr. Pope's design for the Jefferson Memorial in the Tidal Basin at Washington has made the cleavage between traditional and radical architecture all the more explicit. In fact, this especial battle bids fair, even if it does not reach the courts, to

rival the most acrimonious skirmishes that Ruskin or Whistler ever knew. On the other hand, defenders of Mr. Pope's National Archives Building in Washington, built in 1933, call it, as President Hoover did, "an expression of the American soul," or, as another politician said, so beautiful "that it makes the other new buildings in Washington look like garages." But to me it is cold and lifeless.

Mortlake tapestries do not appear every day, so that the acquisition of a



THE SEIZURE OF CASSANDRA BY AGAMEMNON
Mortlake tapestry. About 1660-1680
Courtesy of the Metropolitan Museum of Art

second such tapestry by the Metropolitan Museum is notable. The first tapestry was presented in February by Mr. Christian Zabriskie and the second, given by the same donor, comes from the same set. This set, called "The Royal Horses," was made at Mortlake for Henry Mordaunt, second Earl of Peterborough, of Drayton House, which still houses five of the tapestries. The latest acquisition has to do with the Trojan War, supposedly representing Cas-

sandra being seized by Agamemnon. The cartoon for this subject was designed by a German, Francis Clein, who worked for Mortlake after 1624 until the year of his death, 1658. South Kensington has a tapestry from this same design, but its provenance is Lambeth. The "Agamemnon and Cassandra" is the only Drayton House hanging with the Mortlake shield appearing on the edge of the tapestry, and its date is placed in the generation 1660-1680. The composition is uncluttered yet grandiose, as though a Poussin should be filled with some robust, plumed figures out of a Rubens.

Print connoisseurs, of course, will be greatly interested in the Metropolitan's recent acquisition of three engravings by the Giorgione of prints, Giulio Campagnola. The prints are the "Ganymede" (reproduced herewith), the "Young Shepherd," and the "Old Shepherd." When I first studied prints I was struck by the similarity between the landscape backgrounds of Dürer and Campagnola. Dürer's were the more charged with detail and more steel-like, but that was all. Who copied whom? As the Museum's *Bulletin* now instructs us, Campagnola's "Ganymede" landscape has been "lifted line for line from Dürer's 'Madonna with the Monkey,' engraved about 1499." Also, "The little half-timbered tower in the 'Ganymede' has an odd history. It appears not only in Dürer's 'Madonna with the Monkey' but also in a water-colour by him, where it is designated as *weier Haws*—the house on the weir. This was a refuge, later a gunpowder magazine, which the Nurembergers had built on an island in the river at a distance from their town. Through Dürer's engraving it became probably the best-known German building of the age and was copied up and down Europe in paintings, prints, and decorative works." The charm of Giulio's work is its bare, poetic simplicity. The figures, as those in the "Ganymede," may seem static, but they appear to float or to lie in deep space. This



Photo: Copyright, Wurts Bros., N. Y.

NATIONAL ARCHIVES BUILDING, WASHINGTON, D.C.

Architect: JOHN RUSSELL POPE

depth, as one may see in the "Young Shepherd," was Giorgionesquely soft, created "by laboriously jabbing the copper with the point of the burin until it printed its image in a cloud of dots as impalpable as the gnats that thicken an evening." In such a manner did the Paduan Campagnola pave the way for the etchings of Bartolozzi.

Recently the Metropolitan installed a small exhibition of Silver of Contemporary American Design. Although the show

is now over, forty pieces therefrom were chosen for the International Exposition in Paris, where they may now be seen in the United States Pavilion. Among other loans made by the Metropolitan Museum to the Exposition, this time to the French Government, were: Blanchard's "Angélique and Medor," Courbet's "Polish Exile," Daumier's unforgettably powerful "Third Class Carriage," Rousseau's "D'Arbonne Sunset," Manet's "Woman with a Parrot," Watteau's recently acquired "Le Mezzetin," and Degas's "La Bouderie."

"The Seven Lively Arts" was the title of a very popular book by Gilbert Seldes in vogue about ten years ago that attempted to give artistic cachet to the dance, classic and profane; to clowns like Charlie Chaplin and the Frattellini; and to authors of well-known American syndicated features like the comic strips or "the funnies." Jazz, of course, was another of the lively arts. I forget just what others of the seven happened to be, but the book added, if possible, another halo to the comic strip artist. The death of the most popular of these draughtsmen, Frederick Opper, whose creations of "Happy Hooligan" and "Alphonse and Gaston" have been before the American public for some thirty years, and which are boasted of as being world-wide in their fame, brings the reflection that the comic strip is lively, but is it always art? Leech and Frost, I suppose, would be your equivalents in this sort of purveyance, yet they were necessarily limited to usually one picture, certainly not many adjacent pictures, per issue. If Blampied's pen, for instance, did a comic strip each day, twelve pictures presenting a story, would you expect it to be always artistic? I think not. The American comic strip artist creating a sort of cinema sequence on paper wishes to be gusty, humorous, immediate, and vital, to turn a neat climax. His purpose is to stimulate the fagocytes. But just because a comic strip stimulates your fagocytes is not a reason to think, as some rapturists would persuade, that you are looking at a masterpiece.





"THE SALUTE"

By WILLIAM VAN DE VELDE, THE YOUNGER

From the original in possession of Mr. C. Marshall Spink

BOOK REVIEWS

JOHN TWEED. A Memoir. 208 pp. + 24 pl. (London : Lovat Dickson, Ltd.) 12s. 6d. net.

John Tweed, the sculptor, who died in November, 1933, two months before the completion of his sixty-fifth year, was the son of a Glasgow publisher, who died when John was sixteen. The boy stepped into his father's place, but the business was uncongenial. He felt the urge of Art and in what spare time could be found devoted himself to modelling. His path became easier when he won a teaching scholarship at the Glasgow School of Art; and he had sympathetic friends. He had executed works which found purchasers before he reached the age of twenty-one when, beguiled by the expectation of a teaching post at the Crystal Palace, he came to London, only to be disappointed.

He made friends, however, and before long was engaged by Thornycroft as an assistant in his studio. This post was resigned when he had saved enough to take him to Paris, where he hoped to work under Rodin. The French artist liked him, but would only take him on a four years' contract, which Tweed could not accept; on Rodin's advice he studied for a term under Falguière in the Ecole des Beaux-Arts. Though he had failed in his object, he had started a friendship with Rodin which lasted; and, indeed, later he worked under him, living with his family in a cottage on Rodin's estate.

He left Paris sooner than he had intended in consequence of Lutyens having recommended him to Cecil Rhodes as a proper person to execute a panel, representing the landing at the Cape of the Dutch under Van Riebeck, for his house, Groote Schuur.

The panel was executed in bronze and was described in the *Pall Mall Gazette* as a "piece of frozen ugliness in high relief"! However, it gave satisfaction to Rhodes, was fruitful in its results, and was the real starting point of a successful career: seven statues, mostly in bronze, in South Africa, others in Calcutta, in Aden, and at St. Kilda Beach in Australia, in addition to a dozen or so in various parts of England, to say nothing of busts and reliefs testify to this. Of the statues in England several are in London; one being the equestrian statue on the top of the monument to the Duke of Wellington in St. Paul's, which, although Tweed was required to copy Stevens's model, is perhaps the most notable) from the unseemly controversy over the selection of Tweed for the work).

An overlong account of this controversy with a full account of his relations, not always harmonious, with Rhodes, and of his friendship with Rodin, and many intimate details of his life are given in this memoir, which, if a second edition be called for, might with advantage be pruned; and an index should be added. Tweed was an interesting character, an enthusiast for his art, and a hard worker; he had a great commercial success, but it is hardly probable that specimens of his work will be included in any volume of "Masterpieces of Sculpture."

E. B.

CC

THE STORY OF AUSTRALIAN ART. By WILLIAM MOORE. (London and Sydney: Angus & Robertson.) 2 vols. 50s. net.

Although this book does not claim to be a critical history, these two finely produced volumes contain a mass of information respecting Australian art and artists from the earliest days of the colony to the present time. Full credit is given to the brilliant work of pioneers such as the Swiss painter, Louis Buvelot, who came to Melbourne in 1865 and lived in Victoria until his death in 1888. But the real founders of Australian landscape painting were the English Tom Roberts and Charles Conder and the Australian Arthur Streeton, the sole survivor of the group. It was Tom Roberts who brought from Europe the novel ideas that he had learned from a pupil of Gerome, and who fired Streeton and Conder with enthusiasm for *plein air* painting. These three men in their historic camp at Eaglemont revolutionised art in Australia. Their first impressionist exhibition in 1889 must have been unique, for almost all the 180 exhibits were painted on the lids of cigar boxes. They had no money with which to buy more conventional material. Mr. Moore suggests that the wide expanses and peculiar colour of Australian scenery were responsible for Streeton's superb sense of perspective and atmosphere. It is hardly possible to overstate the influence which his work has had in the creation of the Australian school of landscape painting. George Lambert also occupies a very important place, both as a sculptor and as a painter. Sir Bertram Mackennal's sculpture establishes Australian work in the front rank. The younger school includes a host of names of artists who have more or less claim to be classed as Australians, such as David Low. Of the many amusing stories recounted here, one of the best describes how Mme. Buvelot ordered the hanging committee to "remove that rubbish" and hang her husband's skied picture on the line!

Julian Ashton contributes a very interesting foreword. The book is richly illustrated in half-tone with two colour plates. One of the most striking illustrations is Tom Roberts's magnificent drawing of Louis Buvelot.

C. K. J.

BATTLEFIELD OF THE GODS. BY PÁL KELLMEN. (George Allen and Unwin, Ltd.) 10s. 6d. net.

The title of this book does not give any idea of its contents! It is, in fact, a volume of essays on the archæology of the Mayas and the Aztecs of Mexico, together with some account of the Spanish-Mexican ecclesiastical architecture, mainly Churrigueresque, and of the present everyday life of the people. The essays are a preparation for a coming work on the ancient art of the Western hemisphere and the accuracy of the archæology is vouched for by Professor Tozzer of Harvard. The volume is excellently produced in every respect, and cheap at the price.

E. B.

PAINTERS OF VENICE AND VERONA

THE CANNON COLLECTION OF ITALIAN PAINTINGS OF THE RENAISSANCE. Mostly of the Veronese School. Collected by the late Henry W. Cannon, and presented in his memory to Princeton University by his son, Henry W. Cannon, Junr., Alumnus in class of 1910. By J. PAUL RICHTER. (Princeton University Press. London: Humphrey Milford.) MCMXXXVI. 52 plates. Price 52s. net.

VENETIAN PAINTERS. By FRANK JEWETT MATHER, JR. (New York: Henry Holt & Co.) Price: Five Dollars. 140 illustrations in text. (London: George Allen & Unwin, Ltd.) 18s. net.

The late Dr. J. Paul Richter's book is a work on the collection formed at his Florentine villa, "La Doccia," by the late Henry W. Cannon, with a preface and supplementary notes by Frank Jewett Mather, Junior. The collection—mentioned to me with approval, even before the War, by the late Dr. Ludwig Mond—was formed under the guidance of the fine critic, Dr. Richter, with special attention to the painters of Verona; and his introduction and *catalogue raisonné* of the collection give this book a critical importance.

Out of some fifty-five paintings here listed there are thirty-four from that fascinating Veronese School of the XIVth to XVth centuries, and including Paolo Veronese himself, who may have been a pupil of Badile or Caroto; but Badile, Morone (well represented in our National Gallery), Liberale da Verona (four paintings here), Giolfino, Caroto and Torbido offer a feast of lovely art.

A critical point of great interest is that of Altichiero. I had taken this artist as working from 1330 to the end of the century, assisted in St. Antonio of Padua by Jacopo d'Avanzo; and Berenson in his "North Italian Painters" has taken this view. But Dr. Richter, a critic of authority, finds three painters of this name; Altichiero II being author of the four panels in this collection, scenes from "Life of Virgin and of Christ." Mr. Cannon had also some Flemish and later Italian paintings, including Crespi, Guardi, Antonio Canale and an "Unknown Venetian," who to my mind has affinities with that great Venetian of the XVIIIth century, Giambattista Piazzetta.

Mr. Mather's is a very readable study, in one volume, of the whole of Venetian paintings, dedicated to the memory of that great American decorative artist, John Lafarge, "heir of these great Venetians." The field covered is a large one, though by no means new; and to get it all in the author tells us he has not hesitated to sacrifice lesser men, like Licinio or Lanzani, to get full space for Titian.

Yet he does manage to include a great deal, even among these; and his criticism is fresh and stimulating. Though admiring Vittore Carpaccio in his delightful pictured stories he does this great artist scarcely justice in his grand "Presentation of Christ" (Venice Academy), where he rises to the height of Gian Bellini himself; while his chapters on Titian and Giorgione are full and suggestive. But not the least interesting chapter in this study is the last, "Venetian Aftermath." He places very rightly that scarcely appreciated Venetian, Alessandro Varotari (Padovavino), as inheriting the tradition of Titian and more directly of Veronese, though not on their level; and he gives attention to the versatile and migratory Sebastiano Ricci—who came to us in London, and has now an altarpiece in the

Princeton Museum, U.S.A.—and to that really great Venetian Piazzetta, "one of the grandest and most powerful painters of his day." In fact Tiepolo himself, deriving from Veronese, he makes to have his "real training from personal contact with Ricci and Piazzetta," and "the remote shadow of Rembrandt"—a criticism which is illuminating, and with observation behind.

S. B.

I DECORATE MY HOME. By DEREK PATMORE. (Putnam.) 8s. 6d. net.

Mr. Derek Patmore, who has already published two books on decoration, "Colour Schemes for the Modern Home" and "Modern Furnishing and Decoration," has in the present instance attacked the problem of decoration personally. He is writing throughout of a definite maisonnette, and we are carried through all the colour schemes and furniture arrangements from the hall to the kitchen. In his advice to draw up a floor plan of each room, Mr. Patmore is following in the wake of the XVIIIth century author of 'Oikidia,' who recommended the same procedure. Believing that "comfort is not so much a matter of wealth as of organization," he discusses the new living room, dining room, bedroom and kitchen in detail, and, avoiding "Pompeian splendour," has shown very rational and not too expensive interiors in the modern manner. Besides his own new home, there are illustrations of rooms by well-known decorators, such as Herman Schryver and J. Duncan Miller, and a very attractive excursion into "period style" (Plate 6) by Mr. Patmore for a New York dining room, based upon tall XVIIIth century Wedgwood ware. The first plate shows a very effective use of lace-like wrought iron furniture for a hall, designed by Francis York-Smith. The book is a delightful introduction to the intricacies of modern decoration, in which (as Mr. Patmore rightly says) the embarrassing discovery of almost too many decorative materials, aluminium, copper, bronze, chromium plating and glass, is a danger. "It remains to be proved," he adds, "whether we can employ them intelligently."

M. J.

ROGER FRY, AND OTHER ESSAYS. By Howard Hannay. (George Allen & Unwin, Ltd.) 6s. net.

"I make no distinction between knowledge and right beliefs," says Mr. Hannay in a footnote; and this confession is rather typical of his mental attitude at times. A good deal, at least, of the argument in the present book will strike the ordinary reader as being perilously near sophistry. However, he will probably persevere, attracted by the clarity and lucidity of the actual writing; and it will only be when Mr. Hannay descends to earth in order to confute Roger Fry and the Cubists that real doubts will begin to enter his mind. Some of the judgments on concrete artists and works of art are so debatable that he may well wonder whether the author has been arguing on sufficiently solid premisses. The suspicion may even occur to him that Mr. Hannay's more metaphysical speculations are in reality simply an elaborate attempt to justify to himself a certain formal insensibility towards recent art-manifestations.

But that is as may be. The important thing is that there is a great deal of hard thinking and good writing in these essays. Their occasional apparent bias does not invalidate their general interest.

H. R. W.

BOOK REVIEWS

AFFRESCHI ESTERNI A VENEZIA. By **LODOVICO FOSCARI.** Settanta Illustrazioni in Sessantaquattro Tavole fuori testo. (Ulrico Hoepli-Milan. 1936.) Lire 30.

This is a delightful study on a fascinating subject, and, considering the difficulty of that subject, is extremely well done. The subject here is that of the "external frescoes of Venice," with which her palaces and even private dwellings were once covered; an evanescent glory of colour and form, which has disappeared for ever (to our great loss) before time, neglect and the salt damp air of the lagoons. I can recollect an unforgettable morning spent with Professor Cesare Laurenti, who knew every stone of his Venice; and ending our "gita," near Rialto, before the faded relics of what had been a creation of Giorgione. What a thrill—in the past memory, and present ruin! But let us now come close to our subject.

These "external frescoes" of Venice go back to early times, and the French De Commynes, visiting Venice in 1495, notices her houses "*fort grandes et hautes, les anciennes tout peintes.*" We can trace these—Casa Venier and elsewhere—and they appear recorded in paintings by Bellini and Carpaccio. But it is with Giorgione that the external decoration of Venice assumed a new form of splendid beauty. Sig. Foscari gives two chapters to his work and that of Titian, on the Fondaco dei Tedeschi and elsewhere; and they were followed by Pordenone, Tintoretto, Veronese, Salviati, and through the century following. All this lovely work is now gone, carried away by the salt air, or destroyed; but its traces are here carefully recorded from fading walls and old engravings; and the seventy plates here given with the text offer an idea of what we have lost. It was the Cinquecento that began—and ended—this art. "But what a work," says Foscari, "and what a glory in those hundred years"; in which the need to paint, and go on painting, the craving to find expression was indifferent to the cruel future. S. B.

THE MIRACLE OF THE PHAIDON PRESS

THE ART OF ANCIENT EGYPT: Architecture, Painting, Applied Art; 340 Reproductions. Rotogravure and Colour Plates. 7s. 6d. net.

JACOB BURCKHARDT: The Civilization of the Renaissance in Italy. 7s. 6d. net.

THE PAINTINGS OF REMBRANDT. Edited by A. BREDIUS. 10s. 6d. net.

VINCENT VAN GOGH. By WILHELM UHDE. 10s. 6d. net.

All published by The Phaidon Press, Vienna; and George Allen & Unwin, Ltd., London.

These Phaidon Press publications are simply too good to be true. Never in the history of publishing, one feels, has such enormously good value been given for the money. The whole enterprise is simply staggering in its generosity to the public and one can only hope that the public will respond nobly. If they do, it will be not only "a good thing" for all concerned, but it will be something even more amazing and devoutly to be wished. It will signify that a calmer and nobler spirit is once more descending upon "the General Reader" and his brother the "Man in the Street," making them anxious to find out what Egypt, what the Renaissance means; what Rembrandt, what Van Gogh, what, in fact, Art means to the living.

These publications do not call for a review in detail of their admirable literary and pictorial contents, for the most part familiar to those who are already interested in the subjects. What needs emphasis here is the quite extraordinary richness in the number and quality of the illustrations and of the production in general. "The Art of Egypt," "The Renaissance," and "Rembrandt" books are stout volumes measuring 11 in. by 7½ in. The former contains over 300 large illustrations in monochrome plus eight illustrations in colour. "The Renaissance," an even bulkier volume, over 400 illustrations; "The Rembrandt," over 600; the magnificent "Van Gogh" volume with over 100 illustrations, measures 14½ in. by 10½ in., the plates averaging 10 in. by 7½ in. each, including no less than seventeen in colour. And now compare the prices as given at the head of this notice. Can you refrain from acquiring any or all of these publications if you are at all interested in art? H.F.

BOOKS RECEIVED

THE SIMPLIFIED HUMAN FIGURE. Intuitional Expression. By ADOLFO BEST-MAUGARD. (Putnam.) 7s. 6d. net.

COURTAULD INSTITUTE OF ART. Annual Bibliography of the History of British Art. II. 1935. (Cambridge: At the University Press.) 7s. 6d. net.

HANDBOOK OF JAPANESE ART. By NORITAKE TSUDA, Former Lecturer on Fine Arts in New York University. With 345 illustrations and 10 colour plates. (London: Geo. Allen & Unwin, Ltd.) 25s. net.

VENETIAN PAINTERS. By FRANK JEWETT MATHER, JR. (London: Geo. Allen & Unwin, Ltd.) 18s. net.

SUMMER IN SALOPIUM. By ALAN HADFIELD. With Pictures by CHARLES STEPHEN GOOD. (Manchester: The St. Ann's Press.)

SHELL GUIDE TO HAMPSHIRE. By JOHN RAYNER. (B. T. Batsford, Ltd.) 2s. 6d. net.

TIDES IN ENGLISH TASTE. 2 vols. By B. SPRAGUE ALLEN. (Harvard University Press; Oxford University Press.) 34s. net the set.

HANDICRAFTS OF THE SOUTHERN HIGHLANDS. With an account of the Rural Handicraft Movement in the United States and Suggestions for the Wider Use of Handicrafts in Adult Education and in Recreation. By ALLEN H. EATON, author of Immigrant Gifts to American Life. Department of Surveys Russell Sage Foundation. Containing fifty-eight illustrations from photographs taken for the work by DORIS ULMANN. (New York: Russell Sage Foundation.) \$3.00 net.

ADVENTURES IN LIGHT AND COLOUR. By CHARLES J. CORMICK. (George G. Harrap & Co., Ltd.) £3 3s. net.

THE PAINTER'S POCKET BOOK. By HILAIRE HILER. (Faber & Faber, Ltd.) 5s. net.

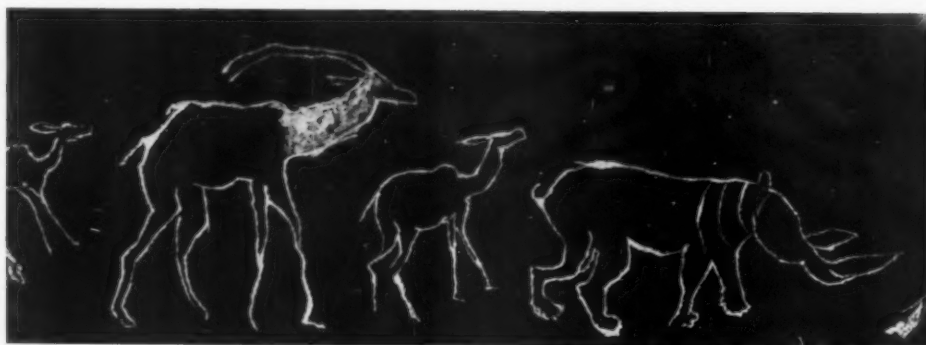
MEMOIRS OF THE LIFE OF JOHN CONSTABLE, R.A. By C. R. LESLIE, R.A., Edited and enlarged by the Hon. ANDREW SHIRLEY, author of The Published Mezzotints by David Lucas after John Constable, R.A. (London: The Medici Society, Ltd.) 35s. net.

ENGLISH DOMESTIC METALWORK. By R. GOODWIN-SMITH. (F. Lewis (Publishers), Ltd., Essex.) 3 guineas net.

WOODCRAFT IN DESIGN AND PRACTICE. By RODNEY HOOPER. (B. T. Batsford, Ltd.) 12s. 6d. net.

THE WORLD, THE SCHOOLS AND YOUTH. By J. HOWARD WHITEHOUSE, Warden of Bembridge School; Chairman of the Society for Research in Education. (Cambridge: Printed at the University Press and Published by the Society for Research in Education.) 2s. net.

ROUND THE GALLERIES



A DETAIL FROM A ROCK-DRAWING
Probably of Hamitic origin, showing an Antelope, Gazelle and Rhinoceros. (Of uncertain date.)

EGYPT EXPLORATION SOCIETY: SIR ROBERT MOND EXPEDITION AT THE INSTITUTE OF ARCHÆOLOGY, REGENT'S PARK.

It is a pity that these lines of necessity appear in print after the event, as their principal intention is to remind our readers who, in the main, are not archæologists, that the Egypt Exploration Society's exhibitions often contain a good deal that is of interest to others besides experts. The present exhibition is devoted to the Sir Robert Mond Expedition and its excavations at Armant, one of the most important sites in Egypt. It was under the direction of Mr. O. H. Myers.

Naturally the majority of items would convey infinitely more to the learned than to the ordinary visitor; though perhaps this is not correct because the "ordinary" visitor in such case is no doubt the expert. This, in certain respects, is regrettable; the exhibition deserved to be visited by all interested in artistic expression if only to see a number of Osirid statues, particularly the one here illustrated; also a black granite head of uncertain date from the same locality and quite a number of other fragments sufficiently complete to allow one to judge their artistic merits without expert imagination.

What, however, gave an unusual interest to the show was a long series of photographs of rock drawings found by Dr. H. A. Winkler in the High Desert of Upper Egypt. The drawings ranged from the prehistoric ages down to the Arab period. Even the small detail from one of them, here reproduced, proves the high degree of draughtsmanship possessed by primitive peoples.

The instructive catalogue of the exhibition, which is no doubt still obtainable,



AN OSIRID

Probably of the XIth Dynasty (c. 2200 B.C.) and made for Mentuhotep V. Re-cut in the XIXth (c. 1225 B.C.) for Merenptah.

will give our readers full information. The immediate object of these lines, however, is only to draw attention to the activities of the Society which deserves all the support it can get. In any case a visit to the Society's premises is in itself worth while: St. John's Lodge is surely one of the most beautiful mansions in most lovely surroundings still left in our flat-blocked London.

THE SECOND PUBLIC SCHOOLS ART EXHIBITION

I am sorry this notice comes too late to help immediately that worthy cause The Docklands Settlements, for the benefit of which this show is held. It deserves, nevertheless, to be noticed here for several reasons. It proves, first of all, that our public schools are using their art classes in a different and, on the whole, much better way than was formerly the case. The pupils are now encouraged to record as best they can what they have found of visual interest — for example, "Coronation Night," "A 'Cello," "Horses in a Field," "Docks," "Jealousy," and so forth. Every variety of outlook and temperament is thus revealed and also in every degree of accomplishment. The point, however, is this: that the teachers do not seem to have worried their pupils with "elementary drawing." Actually what this term formerly denoted was the very opposite of elementary, but stood in relation to art as the grammarian's science stands to natural speech. The result of this modern way of teaching is, of course, an unashamed revelation of amateurishness, expressed amongst other things by the courage with which these youngsters tackle big areas of paper, and even canvas. The main interest of the show is psychological. One can

ROUND THE GALLERIES

distinguish the student—whether he or she be ten, twelve, or fifteen years of age—who has a natural feeling for design or pattern, from another who is mainly interested in the subject; the humorous from the earnest; and, again, at any rate amongst the older children, the simple from the sophisticated; or those who are already *set* and will never be better than they are to-day, from those who are wild enthusiasts of the moment as likely to retain their feeling for visual expression through a lifetime as to “chuck it” for ever. None of the exhibits are to be taken very seriously, I think, as precocious achievements in art, though a few things seem very adult. Certainly the alabaster sculpture which the students are encouraged to produce at Blundells is astonishing in its technical achievement, but one mistrusts a little the too “Henry Moorish” inspiration.

The following is a list of things which express the “right” feeling, and therefore perhaps promise in an artistic career. An anonymous monochrome from Queen Mary’s Grammar School (Boys) at Walsall representing guns on the horizon line; “Docks,” by W. F. N. Tolfree, from Downside School, Bath; an infant’s rendering of “Hot Chestnuts,” from Oundle. Oundle has also produced an excellently simple design, “Farmyard,” by I. Catleugh, so good that one wonders whether it is so by accident rather than by “design.” As I have said, the sculpture, especially from Blundells, is surprising. Here A. L. G. F. Souter’s “Arctic Bear,” D. T. Temple Roberts’s “Hands,” B. S. Candy’s “Hare,” and J. W. Pankhurst’s “Fox” are worth noting. Other schools also have produced good sculpture such as Bryanston School, Blandford, with D. F. Canter’s “Bear.” Interesting, too, are the Epsteinishly modelled portrait heads from Doon College, Dehra Dun, India. They are spoilt by being in a horrible “finish” and an uncomfortably under-life size. Architecture is almost professionally represented by John Horrocks’s (Bootham School, Yorks) “Designs for a Church and Swimming Bath,” and E. A. J. Baynes’s (Bradfield College) “Design for a Garage and Tea-room.”

It seems to me that the boys are better than the girls. This may be accident, however.

In conclusion, I suggest that the organizers of these exhibitions should on future occasions arrange the exhibits according to *age*, or that they should revert to their former practice and arrange the exhibits according to the schools. This would allow one to judge the value of the *teachers*. After all, and *pace* Mr. Walter Bayes, who has written an amusing preface to the catalogue, this is *not* an art but a *school* exhibition, by which we the spectators should also be educated. Moreover credit should be given where credit is due, and that as often as not may be to the teachers rather than the taught.

THE FOYLE ART GALLERY

Gwen le Gallienne’s exhibition of paintings, under the title “When Victoria was Queen,” would be very much more interesting if the artist had not so obviously taken her inspiration from old fashion plates and other “flat” illustrations. Her not unskilful paintings, executed in a broadly brushed impressionistic manner, lack not so much sympathy as empathy, *i.e.*, the power to re-create the part by endeavouring to “live” it.

The other exhibitors at this gallery are Florencio Cuairan and his pupil Catherine Varesine. Cuairan is a Spanish artist whose strong point is the representation



THE BLIND COW. By FLORENCIO CUAIRAN
At the Foyle Art Gallery

of animals, in bronze, basalt and granite. As our illustration shows, he not only understands his craft but applies it to the execution of sensitive, one might even say compassionate subjects. His cows, bulls, boars, horses, &c., are alive. One notices also that he often approaches his stonework in the spirit of the maker of bronzes. For example, the hind legs of “Bull Arrepuja,” though carved in stone, have the elegant detachment of “The Horse”: silver bronze. Some may consider that an æsthetical fault, shared by late Greek marbles, for instance. After all, however, all depends on the result, and in Cuairan’s case the practice is successful and therefore legitimate.

MR. DOUGLAS PERCY BLISS’S EXHIBITION OF PAINTINGS AT MESSRS. REID & LEFEVRE’S GALLERIES

We reproduce here an example from Mr. Douglas Percy Bliss’s exhibition of paintings, which opened on September 28th. Unfortunately, the show was not yet accessible when these lines had to be written; a critical notice, much to my regret, is in the circumstances



BLACKHEATH GARDEN. Oils. By DOUGLAS PERCY BLISS
From the Exhibition at Messrs. Reid & Lefevre’s



"DIXMUDE" Tempera. By LOUIS RECKELBUS
From the Exhibition of Belgian Graphic Arts at Brighton

impossible. Without having seen these new paintings, however, I have every confidence in strongly recommending a visit to this show. Mr. Bliss is a Scotsman, an author and a critic. The scales are, therefore, heavily weighted against his success as an artist. It so happens, however, that he possesses other qualities which more than outweigh his handicaps. He has a sense of humour which makes him "see through" even the greatest of

Old Masters, not to mention his own contemporaries. He has not only personality and a sound outlook but the necessary respect for his art, or, rather, his several arts. So far as painting is concerned this shows itself in carefully thought out design and worked out finish, a wholesome contrast to so much "modern work," which affects contempt for such conscientiousness. Above all, however, there is in every picture of his a companionable element which makes his art much more than applied theory. That, at least, has been true of the paintings by him with which I am acquainted, and I should be greatly surprised if my anticipatory relish of this exhibition should turn out to have no foundation in fact.

BELGIAN GRAPHIC ART AT BRIGHTON

The Exhibition of Belgian Graphic Art, opened on August 28th at the Brighton Public Galleries by Viscount de Lantsheere, Councillor to the Belgian Embassy, under the patronage of King George and the King of the Belgians, is of first artistic importance; and was held at Brighton through the interest of Mr. Frank Brangwyn, who was himself born in the city of Bruges. In his address at the galleries M. de Lantsheere alluded to the ties which had always united Belgium with England, and paid a tribute to Mr. Brangwyn, who was connected both with Bruges and Brighton, in his generous gifts to both cities.

The exhibition, which has an admirable illustrated catalogue, has a very high standard of merit in etchings, engravings and lithographs, as well as water-colours and some fine illustrated books. It does great credit to Mr. de Belleruche, the hon. organizer; open till October 13th, it will be a great attraction to Brighton visitors. Especially to be noted are the etchings of James Ensor and the lithographs of Felicien Rops.

S. B.

NEWS AND COMMENTS

THE PARIS EXPOSITION

WE HAVE "OURSELVES" VISITED THE PARIS EXPOSITION. Hereunder are some comments and reflections in much condensed form, which may interest our readers.

The Paris Exhibition—colossal, likewise "kolossal."

"They manage these things better in France"—much better.

The whole show is conceived as a unity which publicity matter is not allowed to interfere with, but on the contrary enhances. In other words—the "layout," and this includes publicity art, is splendid.

The exhibition is in the heart of the city; yet the pulse of neither is disturbed.

The exhibition as a whole is a triumph for "Modern Art." Cubism, Constructivism, Surrealism, and the rest have come into their own.

For anyone who has taken any interest in these much attacked movements, it is a chortling joy to see their concrete application; from the vast light towers to the ingenious "skeleton" mannequins, in ceaseless variety and variations of *pure* abstraction most wittily applied.

Special honours have therefore been conceded to the pioneers and protagonists of modern art in

various separate art shows, both in and outside the exhibition.

These "Fine Art" exhibitions, however, seem to prove that these movements are responsible for very little *Fine Art*. Posterity, one feels sure, will only appreciate them as more or less successful experiments, leading eventually to applied design.

These separate shows make it clear also that the "Ecole de Paris" could only have originated in a country that has long lost its *natural* taste; and has for centuries been used to a culture imposed from above.

The Louis's and Napoleons, or perhaps the Colberts and the Haussmanns made the Paris of to-day; whilst Montmartre and Montparnasse, the international Ecole de Paris, made the Exposition.

No taste seems naturally quite so bad at its worst, nor quite so good at its best, as the French one.

We have no taste—in that sense; we only know what we do not like, *i.e.*, extremes.

Hence the British Pavilion.

Metternich said: "Les Anglais ont plus de bon sens qu'aucune nation et ils sont fous."



A WING OF THE NEW MUSEUM OF MODERN ART, PARIS

Bas Relief by M. JANNIOT

Well, no doubt we have and we are; and, in the words of Wren's epitaph—*si monumentum requiris, circumspice*—look at and around the British Pavilion.

There certainly is something wrong with it; not much. At least, we are glad it is not like some other pavilions. Pharasaical, this; perhaps.

We seem content to let the world see us as we are, even in our follies. Other nations, or some of them at least, seem in comparison, like children, boasting, each in his own language: "See what *I* can do! *You* could not do that!"

Possibly we couldn't; but more probably, we do not want to.

Incidentally, and contrary to the bases of much adverse criticism: the terms of reference in this

exhibition confined it to "arts and crafts," and did not include politics, propaganda and other, heavy industries. We therefore played the game which others did not.

But it must be granted that there is a little too much "huntin' shootin' and fishin'," with a dash of Bloomsbury, about our show.

Still, there is no harm in putting such things in our shop window; for, after all, they are pleasant to look at, of impeccable craftsmanship, and we are prouder of them than of other things which we, perchance, may keep up our sleeves for other than exhibition purposes.

"Bon sens" or "folly"—as you please.

In conclusion: Those who have not yet been to see the Exhibition should do so—*coûte que coûte* (at all costs)—and it is not cheap. But it is worth it.

IN A LETTER TO "THE TIMES" OF SEPTEMBER 2ND Sir Andrew Taylor draws attention to the fact that a Frans Hals portrait, formerly in the possession of his uncle, Sir George Drummond, and purchased at a cost of £2,500, fetched subsequently at Christie's £26,755, a record price for this painter. It is, of course, well known that Hals, like Rembrandt, was not only neglected towards the end of his life by his contemporaries, but that that neglect lasted till well into the XIXth century. Sir Andrew Taylor ends his letter: "Reflections on the mutability of the reputation of artists and their works naturally arise, and manifestly the fashion of the day is no criterion of their inherent and permanent value." This statement may be considered in relation to our leading article in the September number. The great question is whether in fact there are "inherent and

permanent" values. It seems to us that there is no proof that such values exist, and moreover that it is dangerous to "bank" on such an assumption. Beauty is in the eyes, and price in the pocket, of the beholder. The inherent and the permanent values, if they exist, are abstract and absolute, their realization is relative and transient. We have heard of more than one case where a buyer has gone away dissatisfied because an article was offered him at *too low* a price—too low, in his mind, to be really valuable! but who under different circumstances subsequently acquired the selfsame article at many times the original price and has returned home delighted with his bargain.

Price and value are incompatibles.

"I promise to pay," says sanguine Mr. Peppiatt, the chief cashier of the Bank of England—"I promise to

pay the bearer on demand the sum of one pound," which makes the price of this specific engraving exactly one pound; but the pound does not exist in tangible fact, and the value of this non-existent pound depends on the date of our individual or national credit. Credit is faith—no more, no less.

What the collector, what in fact any buyer for pleasure pays for is the thrill that results from possession. The dealer cannot bank on this thrill, but he can speculate in it, and for him, subject to our comment on Mr. Peppiatt's engraved promise, cost is—often unfortunately—permanent and inherent; but value, fortunately, a matter of opinion.

FROM THE REPORTS IN "THE TIMES" BY SIR FREDERICK Kenyon, late Director of the British Museum, and in the *Daily Telegraph*, by Mr. F. G. Mann, Keeper of the Wallace Collection, it appears that the Spanish Government is doing its best to protect the art treasures under its control. This is good news. One's satisfaction is only marred by the reflection that so much more is done to protect the dead than to save the living. Again a question of values.

THE LOSS OF DR. JEAN PAUL RICHTER, WHO DIED ON August 25th last at the age of ninety, has taken from us one of the greatest living authorities on Italian Art of the Renaissance period. He had settled with us in London, but spent part of every year in Italy, and a small biography of Leonardo in 1880 led up to his "Literary Works of Leonardo da Vinci" in 1883, which set him in the front of criticism. He had for years been an intimate friend of the great critic, Senator Morelli, and later came to help the late Dr. Ludwig Mond in forming his collection, part of which was destined to come to our National Gallery. It was through Dr. Mond at Rome that the present writer came to know more of Dr. Richter, who was then forming the Cannon Collection of paintings of the Veronese School, which has been recently presented to Princeton University, U.S.A., by Henry Cannon, Jun., a volume on this fine collection being at the same time published with an introduction by Dr. Richter. He had completed this year the revision of his great work on the "Literary Works of Leonardo da Vinci," which will appear from the Oxford University Press at an early date. S. B.

IN OUR AUGUST NUMBER WE PRINTED AN APPRECIATION of Andrew Mellon's magnificent gift of sculpture—part of his famous collection of works of art—to Washington. This month we have to mention with regret, the death not only of the donor, but also of the distinguished architect, Mr. John Russell Pope, who was engaged in building the National Art Gallery in Washington, where the Mellon Treasures are to be housed. John Russell Pope was famous all over the United States as an architect, and amongst his many other honours he was also an honorary corresponding fellow of the R.I.B.A.

Mr. Mellon died on August 26th, at the house of Mrs. David Bruce, his daughter. Mr. Pope died on Saturday, August 28th, at his home in New York City.

THE HON. SIR EVAN CHARTERIS K.C. HAS BEEN APPOINTED Chairman of the Standing Commission on Museums and Galleries in place of the Right. Hon. Viscount d'Abernon, G.C.B., G.C.M.G. who has resigned.



NEEDLEWORK PICTURE, said to have been embroidered by Mary Queen of Scots

WE HAVE MUCH PLEASURE IN DRAWING THE ATTENTION of our readers to a Coronation Embroidery Exhibition which is to be held, in aid of the Lambeth Girls' Welfare Association, at 46, Eaton Square, from October 20th to 26th. In this exhibition will be shown the embroidery illustrated here, said to have been worked by Mary Queen of Scots. It is for sale.

OUR COLOUR PLATES

"THE SALUTE." BY WILLIAM VAN DE VELDE THE YOUNGER (1632-1707). In the possession of Mr. C. Marshall Spink, 14, Lower Grosvenor Place, S.W. 1.

This was a favourite subject with the younger Van de Velde, as well as other XVIIth and XVIIIth century painters, who painted many variations of seascapes with ship firing a salute. This particular variation is an evening subject somewhat akin at least in treatment of the quiet sea and foreground to the "Calm at Sunset" in The Hague Gallery.

This attractive picture is not signed, and has therefore inclined some experts to the belief that it may have originally been a larger picture. It is, however, hardly necessary to assume this as the composition in its present form is complete.

PAIR OF "ASTBURY" FIGURES. English Salt Glazes. XVIIIth century. In the possession of Mr. J. R. Cookson of Kendal.

(See article on page 208.)

MEDICI ARMORIAL JEWELLED PENDANTS: AN INTERESTING DISCOVERY BY A LONDON ART DEALER.

These fine pieces of Renaissance jewellery, it is suggested, may have come from the workshop of Benvenuto Cellini, the most celebrated goldsmith of his time. The first coat is the fleur-de-lys épanouie of Florence and from the date of the plaque would refer to Alessandro de' Medici. The second coat is the quarter coat of the Dukes of Milan, and refers to Francesco Maria Sforza, the last Duke of Milan, 1492-1535. The third portrait is believed to be of a member of the Medici family.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



PORTRAIT OF
MARY STUART
signed HILLIARD,
1587
From the Theo.
Stroesfer Collection
To be sold by Julius
Bohler in Munich on
October 28th

AT the time of going to press very few dates have been fixed for the sales to be held during the coming season in the auction galleries, but Messrs. SOTHEBY & Co. advise us that they have many interesting and important sales in preparation for late October and early November, and Messrs. CHRISTIE, MANSON & WOODS open well with the sale on the premises of the contents of the Mansion of Clumber, the property of the Hon. the Earl of Lincoln, on October 19th and three following days, the residue of the celebrated library at Clumber on October 25th and the two following days, and the sale at their galleries on November 15th and three following days of the important collection of Early English mezzotints, furniture and Chinese porcelain, the property of the late Martin Erdmann, Esq., of New York. Everything points, therefore, to our being able to look forward to a period of continued prosperity in the salerooms, and we have every reason to suppose that this coming 1937-1938 season will rival and quite possibly exceed in importance and interest the 1936-1937 season just completed, when not only a large number of fine English collections were successfully sold, but many large collections from abroad were sent to this country for disposal due without doubt to the high prices obtained at the auction rooms here.

THE MANSION OF CLUMBER

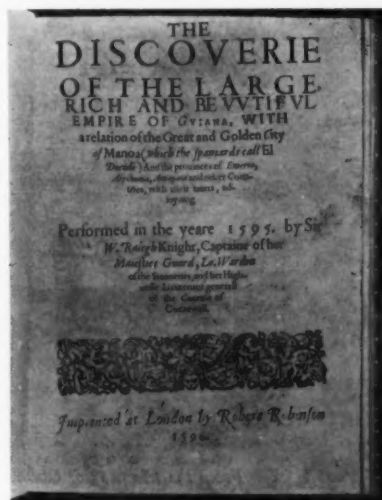
Messrs. CHRISTIE, MANSON & WOODS are selling, on the premises, the contents of the Mansion of Clumber, the property of the Hon. the Earl of Lincoln, on October 19th and three following days, and on the first day will be sold the contents of the State dining-room and the study, which include a small amount of glass, decorative china and objects of art, metal work, a large cut-glass chandelier, with scroll branches for twenty lights, hung with festoon chains and faceted drops; a white marble mantelpiece, the breast carved in relief with caryatid figures of children and animals in running scroll foliage, and the jambs with eagles' heads, vine decoration and acanthus foliage, 8 ft. 9 in. wide, 6 ft. 2 in. high, late XVIIIth century; and the oak panelling of the study, the whole of plain design with rectangular panels with dentilled border. The frieze of the mantelpiece fluted with a central panel carved with arabesques and supported on ionic columns, consisting of a range of book-cases, the window fittings and shutters, mantelpiece and pair of doors. On the second day will be sold the decorations and contents of the billiard room, the lamp room, the red drawing room, the oak room, the reading room, east and library corridors,

the library, small dining-room, the yellow drawing room and the State drawing room, which include the oak panelling of the billiard room and the Adam ceiling, designed in the centre with rectangular, octagonal and rhomboid panels, in a border of oak leaf-and-riband design, within an outer border of arabesques, pendentives, acanthus and dentilling, above a frieze depicting cherubs within panels of cornucopia and flower scrolls; a pair of mahogany porticos, the woodwork moulded with fluting and rosettes, and the upper parts inset with the Newcastle cypher in stained glass, the porticos measure 10 ft. high by 7 ft. wide (approximately); a set of mahogany dining chairs, with carved splats, acanthus leaves and knoll scroll tops, loose seats covered with green velvet; two arm and ten small chairs; an amboyna wood circular table, on pillar and plinth, with brass inlay and mouldings, 47 in. diameter; a mahogany oblong table, with four drawers, on end standards with brass terminals and castors, and turned stretcher, 54 in. wide; a pair of Adam marble mantelpieces, with key pattern friezes and carved foliage centres with ionic columns of rouge marble at the sides, about 6 ft. 8 in. wide by 5 ft. 4 in. high, and the steel and brass fireplaces to fit same (see illustration); an Adam plaster ceiling from the red drawing room, domed at the sides, the grooved segments decorated with large medallions of sunflower and acanthus leaf intersected with shaped plain and oblong panels designed with scrollwork, the central panel embossed with circlets and arcs of fluting entwined with festoons of leaf ornament within an oak leaf-and-riband border; the panelling, mantelpiece and ceiling from the oak room, the oak panelling is designed in plain sections with linen-fold below, and birds, arabesque foliage and cornucopia above, the door surrounds of acanthus, the ceiling plain, but in recessed sections supported on either side with two cherubs' heads and scrollwork branches, the overmantel of a massive overhanging style, supported by caryatid figures; the upper frieze carved with crests between head-and-foilage pilasters, and the lower carved in high relief with the arrest, imprisonment and execution of a nobleman, with two corner seats below; the Adam plaster ceiling from the small dining-room, designed with a large oval panel in the centre edged with acanthus, with four circular medallions and shaped panels at the four corners, and with rectangular panels with the Newcastle cypher amidst flowers and foliage, the dado with a rosette and pendentive border; a cut glass chandelier, with scroll branches for twenty-four lights, hung with chains and prismatic drops; the white marble mantelpiece, the centre of the breast designed with a panel with two female figures in a landscape and with oak branches

SIR WALTER
RALEIGH'S
"DISCOVERIE
OF THE
LARGE, RICH
AND
BEWTFUL
EMPIRE OF
GUIANA"

From the Library
at Clumber

To be sold by
Messrs. Christie,
Manson and
Woods on
October 25th





BAXTER PRINTS **MR. AND MRS. CHUBB**
From the C. W. Greenhill Collection
To be sold by Messrs. Puttick & Simpson on October 21st

at the sides, and the jambs with male nude figures in high relief on a background of giallo marble, about 8 ft. 2 in. wide by 5 ft. 7 in. high, from the yellow drawing room, and the Adam ceiling from the same room, which is designed with a large oval panel in the centre, edged with acanthus foliage and a laurel wreath, four circular medallions and shaped corners finely moulded with rosettes and floral ornament, enclosed in a square border of similar design, the corner terminals with putti supporting the Newcastle cypher, about 28 ft. 9 in. by 22 ft. 9 in., and three carved wood window recesses *en suite*; a mahogany and satinwood parqueterie cabinet, with rising top and three cupboard below, on cabriole legs, chased ormolu mounts and mouldings, 48 in. wide, and the ornately decorated furnishings and appointments of the State drawing room, consisting of the ceiling, the mantel, the mirrors, the chandelier, the mural hangings, and the white marble mantelpiece. On the third day will be sold the contents of the grand hall, the garden terraces and the grand staircase and gallery, which include a statuary marble bust of William Pitt, 28 in. high; a XVIIth-century stone vase, of campagna shape and heroic size, with classical figures in high relief within vine borders, and mask handles, 4 ft. 6 in. high; a pair of stone groups of dancing children by Jan Pieter Van Burschiet the Elder, 1725, signed, 36 in. high; a pair of cut-glass chandeliers, with eight branches, hung with festoon chains and drops, about 5 ft. high; a pair of Old English mahogany candle-stands, on tripod supports; and an Italian walnut commode, of three long drawers with carved head handles, the pilasters carved with full-length figures and other ornament, 58 in. wide.



ONE OF A PAIR OF ADAM MARBLE MANTELPIECES,
about 6 ft. 8 in. wide by 5 ft. 4 in. high, and the steel and
brass fireplaces to fit same
From the Mansion of Clumber

To be sold by Messrs. Christie, Manson & Woods on October 19th

On the fourth and last day will be sold the contents and decorations of the Lincoln Room No. 1, the Lincoln Room No. 2, the Prince of Wales's Room No. 1, the Prince of Wales's Room No. 2, the Prince of Wales's Room No. 3, the Prince of Wales's Lobby, the Newcastle Room No. 2, and the remainder of the mansion, and included is an Adam marble mantelpiece from the Lincoln Room No. 1, with bead-and-barrel borders, surmounting egg-and-tongue and dentilled ornament, the breast and jambs inlaid with Derbyshire spar, 6 ft. 1 in. wide by 5 ft. 3 in. high, and the steel and iron fire grate, as fitted; a mahogany four-poster bedstead, with reeded columns carved with wheatear and husk ornament, and the drapery of Chinese silk embroidery comprising three curtains and three valances, also a yellow silk bedspread of Chinese embroidery with fringe (see illustration); and an Adam mantelpiece of carved wood, painted and gilt, designed with a festooned centre panel, honeysuckle ornament and classical vases, on fluted jambs, 5 ft. 8 in. wide by 4 ft. 9 in. high, with the steel and iron fire grate as fitted.

THE LIBRARY AT CLUMBER

On October 25th and three following days Messrs. CHRISTIE, MANSON & WOODS are selling, on the premises, the valuable books, being the residue of the celebrated library at Clumber, the property of the Honourable the Earl of Lincoln, and in the foreword of the catalogue they call attention to the large number of leather-bound books bearing the Garter Armorial Stamp of either the fourth or fifth Dukes of Newcastle (*circa* 1750-1850). The use of Garter Arms is limited by the very nature of the order, and not all Garter Knights were book collectors, fewer still using the arms as a book stamp. Not for many years has a famous library with such armorial been disposed, and indeed



POT LID Interior of the Grand International Building of
1851 (118A), without lettering, excessively rare
From the Collection formed by A. C. Fortens, Esq.

To be sold by Messrs. Puttick & Simpson on October 21st

such collections may be definitely regarded as rare. The library includes Alighieri Dante's "La Divina Commedia, con Comento di Christophoro Landino," fine impression of two engravings attributed to Baccio Baldini (spaces of the others left blank as usual), the cut at foot of first page of canto primo entirely unaffected by binders' guillotine, with good margin below. Inserted opposite this page is a blank leaf of contemporary paper, on which is mounted a rare old engraving (also by Baldini) of the fresco by the Orcagna brothers at the Campo Santo di Pisa, in four compartments, illustrating the tortures of the Inferno as described by Dante, "Questo El Inferno Del Campo Santo Di Pisa" (see Passavant, Vol. 5, p. 43); first leaf entirely remargined, second leaf strengthened in fore and bottom margins, small wormholes affecting a few leaves, otherwise a large and sound copy (16 in. by 10½ in.), XVIIIth century, cast gilt extra, g.e. Firenze, per N. di Torenzo, 1481. Constant Lascario's "Grammatica Græca, gr. ex recognitione Demetrii cretensis," seventy-six leaves, including two blanks at beginning and two at end, small 4to, original stamped morocco over oak boards, vellum end-papers. Mediolani Impressum per Mag. Dionysium Paravinum MCCCCLXXVI Die XXX Januarii, first edition,

ART IN THE SALEROOM

and the first book printed in Greek types, a fine and perfect copy with very wide margins, and very rare; White's "Natural History of Selborne," first edition, folding front, &c., calf gilt (joints weak). Sir Walter Raleigh's "Discoverie of the large rich, and bewtiful Empire of Guiana, with a relation of the great and golden City of Manoa. . . . Performed in the yeare 1595," small 4to, russia gilt edges, R. Robinson, 1596, first edition; variant No. 20635, S.T.C. (see illustration); and Joan de Monteregio's "Calendarium," opening verses within woodcut border, the calendar and woodcuts of eclipses of sun and moon, printed in red and black, woodcut for verifying lunar movements, with double volvelles intact, small 4to, calf; Venice, E. Ratdolt, 1483; rare.

BAXTER COLOUR PRINTS

On October 21st Messrs. PUTTICK & SIMPSON are selling the collection of Baxter colour prints formed by C. W. Greenhill, Esq., which includes the portraits of Charles Chubb and Mrs. Chubb (see illustration); "The Coronation of Queen Victoria," half length, dome top, part of blue lined mount showing at corner, unvarnished; "The Grape Lady"; "Edmund Burke," with six lines of lettering and gold border; "Victoria, Queen of Great Britain. India, &c." (The Large Queen), stamped mount; "Napoleon I," stamped mount; "Jenny Lind, on music," cut; "Daughter of the Regiment," stamped mount; "Sir Robert Peel," rare variety, stamped mount, with Colnaghi lettering; "Lord Nelson," stamped mount; "Rev. John Wesley," stamped mount; "The Launch of the Trafalgar"; "The Opening of Parliament"; "Exterior of the Great Exhibition," large, on red seal and stamped mounts; and "Interior of the Great Exhibition" on red seal and stamped mounts.



GRAND CANAL, VENICE.

JAN RICHTER

*From the Theo. Stroefer Collection
To be sold by Julius Böhler on October 28th*

POT LIDS AND OTHER FORMS OF STAFFORDSHIRE POTTERY

Immediately following the sale of Baxter prints on October 21st Messrs. PUTTICK & SIMPSON are selling the collection of underglaze colour picture printed pot lids and other forms of Staffordshire pottery formed by A. C. Fortens, Esq., which includes a number of bear subjects; portraits of Queen Victoria and Prince Consort, gold band, on pale salmon pink base; Edward VII and Queen Alexandra; Sir Charles Napier; Sir Robert Peel; Jenny Lind; and Field-Marshal Wellington; scenes from the Great Exhibition of 1851 at the Crystal Palace (see illustration); View of Buckingham Palace; the new Houses of Parliament; St. Paul's Cathedral and the River Pageant; the Tower of London; Windsor Castle and Town; the Bay of Naples; a Dutch river scene; Pegwell Bay; Margate, new jetty and pier; Ramsgate, Royal Harbour; Walmer Castle; and a number of fancy subjects: The Matador; a Musical Trio; Pompey and Cæsar; Eastern Lady Dressing Her Hair; Christmas Eve; The Toilette; Grace before Meals; Peasant Boys: A False Move; The Breakfast Party; and The Kingfisher.

EWART PARK, WOOLER, NORTHUMBERLAND

Messrs. DOWELL'S, of Edinburgh, are holding a three-day sale of the contents of Ewart Park, Wooler, Northumberland,



THE INTERESTING STORY ADRIAEN VAN OSTADE

Sold by Messrs. Christie, Manson & Woods on July 2nd

on October 20th, 21st and 22nd, and included in the sale is Georgian, Continental and modern furniture, the porcelain, Chinese wallpaper, and other works of art, also the cabinet of pictures of the XVIIth and XVIIIth century English, French, Italian and Dutch school, which includes works by Fragonard, Tintoretto, Copley, Allen Ramsay, Devis and Sir Thomas Beechey, and pastels by J. Russel and Nattier.

CONTINENTAL AUCTIONS

THE THEO. STROEFER COLLECTION

JULIUS BÖHLER, of Munich, are selling on October 28th the collection of Theo. Stroefer, of Nuremburg, which includes works by Emanuel de Witte; Jan Richter; Jacob van Ruisdael; "Portrait of Mary Stuart," signed Hilliard, 1587 (see illustration); "Dreikönigstag," by Jan Steen; "Dunenlandschaft," by Jan van Goyen; and by Adriaen and Isack van Ostade; Teniers, Brecklenkam, Molenaer, Jan Fyt, Snyders, Pieter Claesz, Joris van Schooten, Frans Hals, Rubens, Rembrandt, A. van der Neer, and E. van de Velde.



MAHOGANY
FOUR-
POSTER
BEDSTEAD
AND
YELLOW
SILK
BEDSPREAD

*From the contents of the mansion of Clumber.
To be sold by Messrs. Christie, Manson and Woods on October 19th*

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 77. ARMS ON CHINESE PORCELAIN, Yung-tcheng, circa 1730.—Arms: Argent a fess indented gules, in chief three leopards' faces sable. Crest: A leopard's head affrontée and erased sable, ducally gorged or.



Service made for William Pulteney, of Misterton, Co. Leicester, born April, 1684; M.P. for Hedon 1705-34 and for Middlesex 1734-42; Secretary at War, 1714-17; created Earl of Bath, July 14th, 1742; First Lord of the Treasury and Prime Minister for two days, February 10th and 11th, 1746; died July 8th, 1764, buried in Westminster Abbey.

C. 78. ARMS ON SILVER-MOUNTED COCONUT CUP, circa 1730-40.—Arms: Argent a chevron between three crosses moline gules. Crest: A talbot couchant argent, spotted sable, collared and lined or.

Probably engraved for William Cheselden, the celebrated surgeon and anatomist; born 1688; F.R.S., 1712; surgeon of St. Thomas's Hospital, 1719-38; St. George's Hospital, 1734-37; and Chelsea Hospital, 1737-52; died 1752.

C. 79. ARMS ON SILVER-MOUNTED DOCUMENT CASE BY WILLIAM BULL, 1709. Arms: Argent a fess azure three lozenges or (on either side of the case).



These are the Arms of Feilding (Earls of Denbigh) or of Feilden, of Didsbury, Co. Lancaster. They were probably engraved 1755-65, or about fifty years later than the date of the silver itself.

C. 80. SEAL ON WINE BOTTLE, circa 1700-10, found at Yorktown, Virginia.—Crest: The tail and lower part of a fish erect and couped proper.

This is undoubtedly the crest of Lawrence, of Sevenhampton, Co. Gloucester. In Harleian MSS. 891 this curious crest is attached to the Coat of Lawrence quartering Washington, being the Arms of Sir Robert Lawrence, Knight, of Sevenhampton, descended from James Lawrence, of Ashton Hall, Co. Lancs, and Matilda, his wife, daughter and heiress of John Washington, of Washington, Co. Lancs.

C. 81. (1) ARMS ON CHINESE PORCELAIN SERVICE, circa 1790. Arms: Argent, on a chevron sable between two pellets, each charged with a martlet argent in chief and an oak wreath proper in base three escallops or, a bordure engrailed vert. Crest: Out of a naval crown or, the sails argent, an eagle sable. Motto: "Paratus et fidelis."

Service made for Sir Andrew Snape Hamond, first Baronet, Captain R.N., 1770; knighted for services in Chesapeake Expedition and defence of Sandy Hook, 1778; Governor of Nova Scotia, 1780-82; created a Baronet, 1783; M.P. Ipswich, 1796-1806; Comptroller of the Navy, 1794-1806; born 1738; died 1828.

(2) ARMS ON CHINESE FITZHUGH PATTERN SERVICE, circa 1790.—Arms: Argent, on a bend vert, three wolves' heads erased or. Crest: A dexter hand couped proper. These are the Arms of Myddelton.

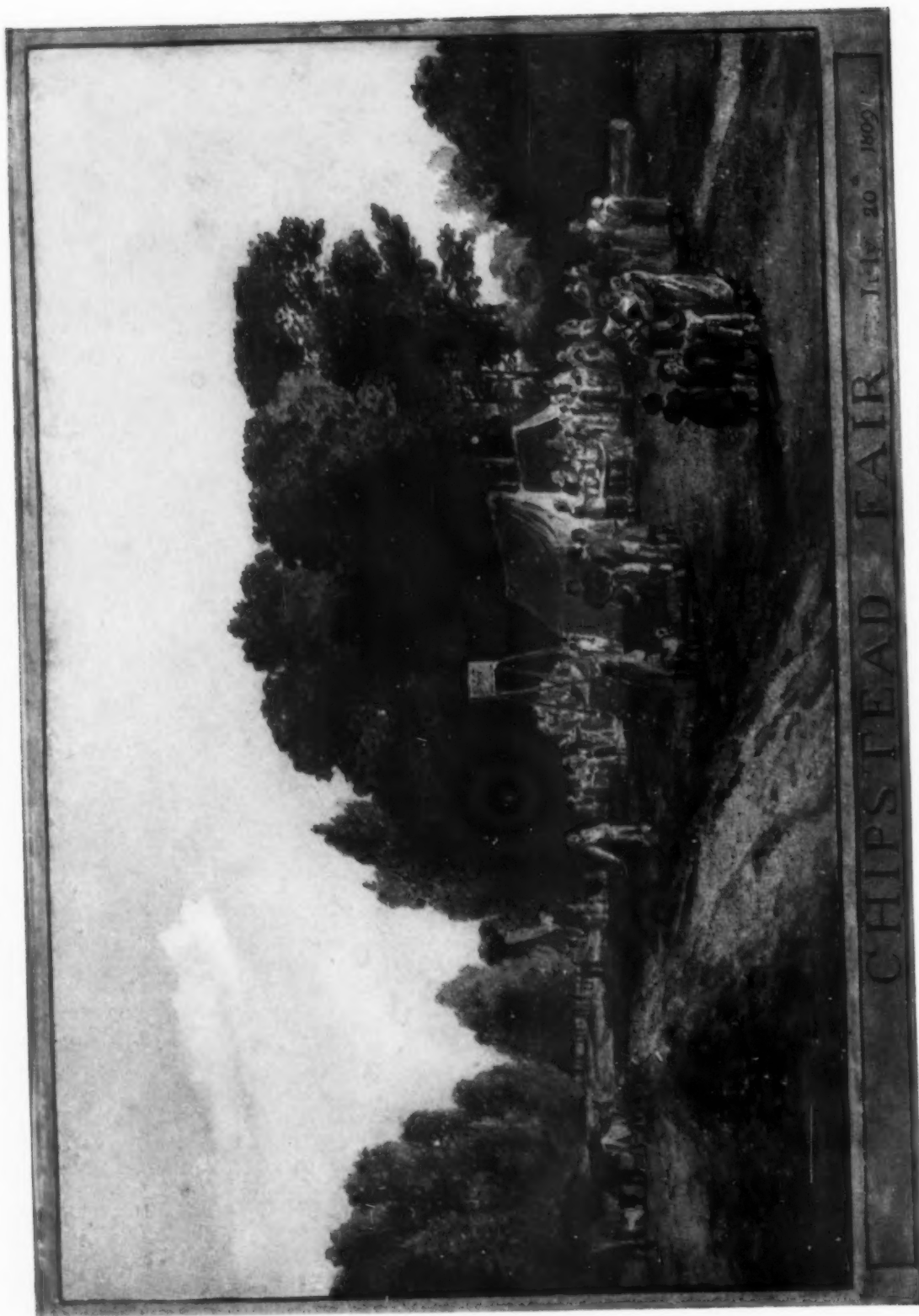
C. 82. ARMS ON SILVER SOUP TUREEN AND COVER, LONDON, 1812.—Arms: Or, a cross flory sable a bend gules surmounted by another engrailed of the field, charged with three bombs fired proper, on a chief (of honourable augmentation) undulated argent waves of the sea, from which a palm tree issuant between a disabled ship on the dexter, and a battery in ruins on the sinister all proper. Crests: On the dexter (as a crest of



honourable augmentation), on a naval crown or, the chelengk, or plume of triumph, presented to Horatio, Viscount Nelson, by the Grand Signior, or Sultan, Selim III; and on the sinister the family crest, viz., on a wreath of the colours, upon waves of the sea, the stern of a Spanish Man of War all proper, thereon inscribed "San Josef." Supporters: Dexter, a sailor armed with a cutlass and a pair of pistols in his belt proper, the right hand supporting a staff, thereon hoisted a commodore's flag gules and in his left a palm branch proper; sinister, a lion rampant reguardant in his mouth two broken flagstaves proper flowing from one a Spanish flag or and gules and from the other a tri-coloured flag, in his dexter paw a palm branch proper. Motto: "Palman qui meruit ferat."

The shield surmounted by a ducal coronet as Duke of Bronte and over this the coronet of an Earl.

Engraved for the Rev. William, first Earl Nelson and second Baron Nelson of the Nile (1801) and Duke of Bronte (elder brother of Admiral Viscount Nelson, K.B., the hero of Trafalgar), born April 20th, 1757; D.D. of Cambridge and of Oxford; Rector of Brandon Parva, Norfolk, and Prebendary of Canterbury, 1803-35; created Earl Nelson of Trafalgar, November 20th, 1805; died without surviving male issue, aged 77, February 28th, 1835; buried in St. Paul's Cathedral.



FROM THE PAINTING BY PETER DE WINT AT HARROW SCHOOL
Reproduced by permission of the Governors and Headmaster of Harrow School

PETER DE WINT AND LINCOLN

BY GEOFFREY HARMSWORTH*



PETER DE WINT AND MRS. DE WINT
Miniatures in the Collection of Miss Bostock Probably by WILLIAM HILTON, R.A.

WHEN I first visited the Usher Gallery, Lincoln, set high on the hill, with the splendid outline of the Cathedral soaring like a great galleon above, and a hundred dark, satanic chimneys, not belching, but at least emitting smoke in the other Lincoln below, I thought: "Now for a feast of De Wints!" For who can think of Lincoln without thinking of De Wint? The two seemed as inseparable as roast duck and green peas. There was an air of coolness and promise about the Usher. Sir Reginald Blomfield had executed a far from easy task with singular success, in spite of the critic who said it was a case of "mediocrity raising its head in the presence of genius." But where were the De Wints? And surely William Hilton, far too neglected elsewhere, was born at Lincoln? The walls looked pale and hungry within, gazing down on showcases filled with a hundred lovely watches of exotic shape and colour, representing a life-time of collecting on the part of old Mr. Usher, to whom Lincoln is indebted for this fine art gallery. Presently, my eye alighted on a lovely Girtin of the Cathedral, painted about 1795.

* Mr Geoffrey Harmsworth is responsible for the organization of the Peter De Wint Exhibition which was opened at the Usher Gallery, Lincoln, on October 20th, and remains open until the end of this month.

The scent was getting hotter. Here was a Terrot, De Wint's parson pupil, and one of his best, but again, where was De Wint? Greatly daring, and not a little exasperated by the unfruitfulness of my search, I approached an important-looking person in an important-looking uniform, who looked as if he ought to know anything. De who? De *what*? De Wint? He succeeded in making me feel very small, so small in fact that I wondered whether he thought I had asked about some new kind of vacuum-cleaner. In such circumstances there was nothing else to do but to shrivel to nothing, and, feeling very much like an H. M. Bateman caricature, I crawled out of the building. Up the hill, to the Cathedral, to "cool my hands in Gothic things." And there I found De Wint, or, at such a moment, the next best thing to De Wint. Behind the Angel Choir, and in just such a setting as De Wint would have loved (though he may have trembled in his lifetime at the thought of finding himself in such august company in the hereafter), I discovered the Hilton and De Wint monument, placed there by Harriet de Wint, the devoted widow and sister of the two artists. It was long after that I heard the story of the guide who, pausing before the monument, explained to his American visitors: "This

A P O L L O



LINCOLN CATHEDRAL FROM THE SOUTH
In the Collection of Miss Bostock

An oil painting by PETER DE WINT



LANDSCAPE WITH CASTLE

Presented to the Usher Gallery, Lincoln, by Mr. Geoffrey Harmsworth

An oil painting by PETER DE WINT

PETER DE WINT AND LINCOLN



LINCOLN CATHEDRAL FROM THE SOUTH-EAST

In the Collection of Mr. Geoffrey Harmsworth

A water-colour by PETER DE WINT

is Hilton the artist's tomb. He was better known as De Wint." On three sides of the monument are sculptured reliefs of Hilton's Biblical pictures, including the "Raising of Lazarus" (in Newark Parish Church) and on the fourth, the familiar "West Front of Lincoln Cathedral, 1841," which, in its original version at South Kensington, is discreetly draped on Sundays. The wording is simple, again just as De Wint would have desired:

He was for many years one of the most distinguished members of the Society of Painters in Water-Colours founded in 1805, to whose annual exhibitions he was one of the most admired and popular contributors. In private life he was much and deservedly respected for his upright and honourable conduct and sincerity of character.

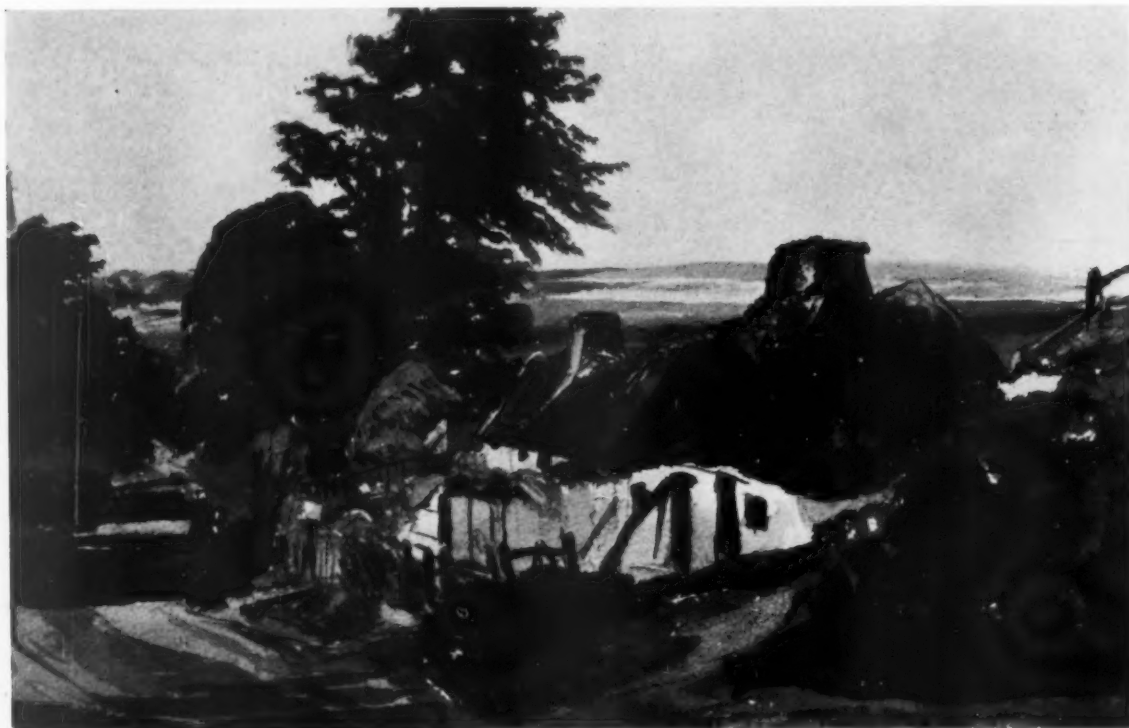
A year ago I again found myself trudging up the hill to the Usher Gallery, with hope in my heart (it was an autumn day, and the air was keen and crisp), and De Wint, who had so often trudged up that hill a hundred years ago, much in my mind. Things were different inside the Usher Gallery. There was less evidence of the place being used as a dumping

ground for the things that people found too large and too ugly for their small modern houses. City Fathers, too, had shown a saner restraint in their choice of art benefactions, although size, or course, was still the prevailing factor. An alert and enthusiastic Director greeted me, anxious and delighted to discuss the De Wint problem with me. A batch of Hiltons (the gift of Miss Tatlock) had been unearthed from the cellars of another municipal building (one beyond hope of restoration, the fate of so many of Hilton's pictures) and were now hanging in the Gallery, and more recently, thanks to the generosity of Miss Bostock, to whom Miss Tatlock, De Wint's grand-daughter, left her collection, a fine De Wint unfinished sketch of Lincoln Cathedral challenged comparison with the Girtin hanging on the same wall. There were other De Wint things, too (from Miss Bostock's collection), a tablecloth designed by De Wint and worked by Mrs. De Wint (who was a favourite pupil of Miss Linwood), and a still-life needlework picture, also worked by Mrs. De Wint. Trifling

things, perhaps, in their way, but it was a Beginning. And out of all this came the idea for a De Wint Exhibition. There were problems, of course, problems of a financial nature largely. City Councils, however enlightened they may be about spending much of the ratepayers' money on ugly and useless "development" schemes, are not anxious to lend their support to art exhibitions. And in any case, who *was* this De Wint? Surely he was something to do with Holland, not Lincoln? To make this tale a little shorter, let it be said that the problems were overcome (although the Lincoln Council refused to vote £50 for the Exhibition, but decided, instead, to "raid" a fund which had been set aside in 1927 for the purchase of pictures), and at the moment of writing there are 250 works by De Wint in oil, water-colour, sepia, pencil, chalk and pen and ink, pictures great and small, awaiting the opening of the De Wint Loan Exhibition on Wednesday, October 20th, by the Right Worshipful the Mayor of Lincoln.

The task of organizing such an exhibition has been a considerable one, the more so with

such small funds at hand. At the outset there were several important considerations to be taken into account. My primary object was a local, a Lincolnshire one. De Wint, although born many miles away at Stone in Staffordshire, belongs as much to Lincoln as Constable does to Suffolk and Cotman to Norfolk. His affection for river scenery and the flat landscapes of South Lincolnshire is traceable not only to his Dutch ancestry (although it is interesting to note that he never visited his native land), but also to the fact that as a boy still in his teens he first visited Lincoln with his friend (and fellow student of John Raphael Smith), William Hilton, the future R.A. and Keeper of the Royal Academy, whose parents resided in that city. Moreover, it was there that he fell in love with his future wife, Harriet Hilton, who was a girl of fifteen when they first met. Thereafter, De Wint and Hilton, whose friendship throughout their lives was a devoted one, returned to the Lincoln scene year after year, to spend the summer at Motherby Hill, a house near the Cathedral which the De Wints and the Hiltons shared. It was from there that De Wint set



LANE WITH COTTAGES

In the Collection of Mr. Geoffrey Harmsworth

A water-colour by PETER DE WINT

PETER DE WINT AND LINCOLN



LINCOLN CATHEDRAL FROM BRAYFORD, SUNRISE.

An oil painting by PETER DE WINT

In the Collection of Mr. Geoffrey Harmsworth

forth on those sketching expeditions which produced so many of his most successful pictures, both in oils and in water-colours. In selecting pictures for the present exhibition (which promises to be the most comprehensive of its kind yet held, and the first on a large scale since the De Wint Centenary Exhibition held at Mr. William Vokins's Galleries in Great Portland Street in 1884) I have been guided by the influence that Lincoln had on De Wint, and if the exhibition achieves no more than to remind the people of Lincolnshire of their great heritage in De Wint it will not have been in vain. There is, of course, a national, and for that matter an international debt long overdue to De Wint. How far that debt will be redeemed at Lincoln during the next few weeks remains to be seen. Apart from the Lincoln subjects, which inevitably dominate the four galleries which are being devoted to De Wint, there is a section given over entirely to the artist's work in sepia, chalk, pencil and pen and ink, slight enough in themselves, but illustrating a side of De Wint which is little known. The bringing

together of so many of these small sketches has been made possible through the kindness of Miss Bostock, who, apart from the collection of finished drawings which were left to her by Miss Tatlock, also inherited a number of albums in which Mrs. De Wint pasted the sketches which littered her husband's studio after his death. Several of these are still-life subjects, exquisite little pictures, which shed yet another and very favourable light on De Wint's many-sided genius. Still more important, however, is the section devoted to De Wint's work in oils.

There has always been a mystery about the De Wint oils. Twenty-three years after De Wint's death, Mr. Redgrave (whose son Gilbert R. Redgrave was responsible for "A History of Water-Colour Painting in England") noted in his Diary for March 15th, 1872: "Mrs. Tatlock, De Wint's daughter, has this day kindly allowed me to select for the South Kensington Museum twelve water-colour sketches from Nature, the work of her father. She has besides given me two fine large oil

paintings, and two smaller oil paintings. These are the first oil paintings by De Wint I have seen." It is interesting to note that the two larger oil paintings, the celebrated "Cornfield" and "Woody Landscape" (which hang worthily in the gallery adjoining that of John Constable) were offered by Mrs. Tatlock in the first place to the National Gallery, but Sir William Boxall, pleading lack of space, declined the gift without even seeing the pictures! After De Wint's death in 1849, Mr. William Vokins, the dealer who managed to overcome De Wint's dislike of "the trade" by claiming that he always paid "a gentleman's price" for a picture, discovered a loft at 40, Upper Gower Street (De Wint's home for many years) crammed with the artist's work in oils. Some of these he acquired, but many were kept by the family, most of which were sold after Miss Tatlock's death. In point of fact, De Wint never deserted his first love, that of painting in oils. John Raphael Smith, to whom he was articled at the age of eighteen, evidently thought sufficiently highly of his work in this medium to release him three years before the terms of his indentures had expired, on condition that he supplied him with eighteen landscapes in oils of specified measurements to be delivered within two years. The conditions, let it be added, were observed to the letter. I have been fortunate in securing forty of De Wint's oil

paintings for the Lincoln Exhibition, several of which were undoubtedly those he sent to the Royal Academy only to be rejected or skied. In spite of several being in sad need of restoration, and one having been considerably repainted, they form excellent material for studying De Wint's powers and failings in this medium. De Wint's characteristic "signed all over" manner is not as pronounced as his work in water-colours, but the influence of Constable, in some cases, particularly the little "Study of Lincoln" (exhibited at the Constable Centenary Exhibition at the Wildenstein Galleries this year) is unmistakable.

In his best known and justly beloved vein in water-colours, De Wint of the languid rivers and luscious cornfields, with Lincoln Cathedral towering in the far distance, there are ample examples at the exhibition of the finest quality. Some are highly finished and elaborate, worked up from outdoor sketches in his studio. But there are others which he clearly completed (or left unfinished) in one sitting beneath the open sky. Each time I stand before them (and I shall trudge up the hill at Lincoln to do so many times during the coming weeks) I am reminded of Thackeray's words: "Fuseli, who wanted an umbrella to look at Constable's showers, might have called for a pot of porter at seeing one of De Wint's hay makings."



LINCOLN FROM THE SOUTH-EAST

In the Lady Lever Gallery, Port Sunlight

A water-colour by PETER DE WINT

THE DAMIRON COLLECTION OF ITALIAN MAIOLICA-II

BY BERNARD RACKHAM

A TYPE of maiolica with well-marked characteristics obviously assignable, from the style of its decoration, to the first decade of the XVIth century was at one time attributed to a Sienese workshop, but is now generally recognized as having close affinities with wares that can be claimed without question for Deruta. The group in question consists largely of plates and dishes with a fairly constant pattern on the back composed of leaf-like motives in blue and orange, transversely striped and arranged radially on the underside of the rim, like the petals of a flower; the intervals between the points of the petals are filled with chevrons or dots. There is a good example of the type amongst the pieces selected by Monsieur Damiron from his collection for exhibition at the Hanley Museum and Art Gallery. It is a plate (Fig. I) painted in dark blue, yellow, deep orange and pale copper-green with five busts in medallions, a bearded man in a fantastic hat in the centre and four ladies on the rim. On the back is the normal petal-ornament surrounding a P crossed by a paraph, and it is to be noted that various initials crossed in this manner are of frequent occurrence on dishes and plates of this group. A connection with Deruta became evident when it was observed that a set of pharmacy vases dated 1501 with polychrome decoration corresponding exactly in style and colour with the dishes in question, includes a spouted jar with moulded decoration identical in shape with another, dated 1502, which is not polychrome but painted in a pale brassy



Fig. I. DISH. Deruta. About 1505. Diam. 9½ in.

yellow lustre; the tone of the pigment is familiar on the lustre ware for which the Deruta potteries are deservedly famous, whereas there is no evidence whatever for the use of lustre painting at Siena. Of the lustred Deruta dishes of the first quarter of the XVIth century there are two examples in the Hanley exhibit. One of these (Fig. II), formerly in the Pierpont Morgan Collection, is of exceptional interest because the figure painted on it—a warrior drawing his sword—is copied from that of Leonidas in one of the frescoes by Perugino in the Sala del Cambio at Perugia; the inscription accompanying the figure—CHI BEN GVIDA SVA BARCA E SEMPRE IN PORTO (known also on other Deruta dishes)—is typical of the moralizing legends affected by the Umbrian potters. One or two other examples are extant of figures on Deruta ware derived from the same frescoes; no ancient engravings from these frescoes are known which could have served the maiolica-painters as copies, so that it would appear that they must have made or been supplied with sketches from them made for the purpose; it may be pointed out that the hall containing the frescoes is within a morning's walk from the little pottery town.

Lustre painting was practised for a short time in the workshop established in 1506 by a potter from Montelupo at the *castello* of Caffaggiolo, near Florence, belonging to a branch of the Medici family; this is proved by a few lustred pieces bearing the mark of the workshop, such as a dish in the Victoria and

APOLLO



Fig. II. DISH, LUSTRED. Leonidas, after Perugino. Deruta. About 1515. Diam. 17 in.

Albert Museum and a cruet in the Fitzwilliam Museum, Cambridge. The lustre pigments employed were of a deep golden hue and a fiery ruby of a peculiar soft radiance; this latter colour is seen on a lovely dish belonging to Monsieur Damiron with an S in the centre (Fig. III), which may therefore confidently be attributed to the Medici pottery. The Caffaggiolo kiln during the earlier part of its existence seems to have been conducted not for commercial purposes, as were those in most other places, but like the porcelain factories at Meissen, Sèvres and elsewhere in the XVIIIth century, to supply its lordly proprietor with sumptuous wares for his own use or to be given to his friends or relatives. This fact accounts for the unique designs and splendid appearance of the dishes inscribed with the name of Caffaggiolo or with the monogram identified as that of the potters who

worked there. One of the best known of these dishes is that with the figures of Judith and her maid on horseback, in the Salting Collection at South Kensington; it bears on the back the signature of the painter, one Jacopo, whose precise identity has not been satisfactorily established. That he was one of the foremost maiolica-painters of his day, working under the influence of Botticelli but apparently capable of creating original compositions of a high order, is proved by several fine dishes which are obviously from his hand. One of the most admirable of these (Fig. IV) was formerly in the Basilewsky Collection at Leningrad, but has now been acquired by Monsieur Damiron and may be seen at Hanley. In the middle, in a coast landscape of almost romantic charm, is depicted a group of figures which has hitherto been interpreted as Endymion visited by Diana. But surely a symbolical meaning in



Fig. III. DISH, LUSTRED. Caffaggiolo. About 1510. Diam. 8½ in.

harmony with Florentine sentiment of the day is indicated. The sleeper in the foreground with wine-flask at hand is Bacchus; he is being bound with vine-branches by two *putti*, to restrain him from further mischief, at the bidding of a woman whose dignified bearing and reversed dart are undoubtedly those of Philosophy as depicted, for instance, on one of the didactic prints known, but incorrectly, as the "*Tarocchi* Cards of Mantegna." As a title for the composition on the dish we may suggest "Carnal Appetite restrained by Philosophy." The rim, like that of Jacopo's Donatello St. George dish at South Kensington, is painted with a lively rout of little boys sporting with monsters; on the back, surrounded by light garlands of arabesque foliage

of a kind often favoured as a reverse decoration on Caffaggiolo maiolica, is the SP mark of the workshop, interpreted as that of the potters from Montelupo who founded it—Stefano and Filippo Fattorini.

Like the Sienese school of painting, the potteries of Siena had a strongly-marked local style. Chief amongst them was the workshop of Maestro Benedetto, who came from Faenza. A drug-pot at South Kensington dated 1501 is proof that the new fashions of the Renaissance, with their elegant arrangements of motives derived from ancient Roman art, were adopted at Siena as early as in any centre of the maiolica craft. A dish (Fig. V) with a central boss in the middle for a ewer represents this early Sienese ware in the Damiron

Collection. It is painted in the characteristic Sieneſe palette in which a blue, greyer in tone than that of moſt other maiolica-potteries, is combined with an amber brown, alſo unuſual, yellow, green and dark manganese purple. A tablet on the rim bears an indiſtinct date, apparently 1508; on the middle boſs is a helmeted claſſical head with that tinge of the fanciful which at once differentiates the art of this period from the ancient art which it emulates.

The potteries of the duchy of Urbino firſt came into prominence in the XVIth century.

Amongſt them Gubbio ſhares with Deruta the diſtinction of a long-continued production of luſtered wares of fine quality which have made the name of Maefiro Giorgio Andreoli more famous perhaps than that of any other maiolica-potter. The earlieſt piece bearing his ſignature and a date belongs to 1518, but he came to Gubbio in 1498 and entered into a large contract for maiolica in 1510, ſo that he ſhould probably be allowed the credit of making ſome of the luſtered wares which on ſtyliſtic grounds can be aſſigned to the firſt decade of the century. Deruta ſeems to have been firſt in the field with the luſtre-painting technique in Italy, and from Deruta the art probably ſpread to Gubbio. If this is a true account of the courſe of development, it was to be expected that there ſhould be ſome difficulty in diſtinguiſhing the earlier productions of the two places. Monſieur Damiron owns a very intereſting example of a ſmall group of pieces which ſeem to represent Maefiro Giorgio's early work at Gubbio under Deruta influence; this is a diſh (Fig VI) formerly in the poſſeſſion of the late Henry Wallis, with an old man's head in the middle painted in a ſoft dark blue, and zones of leaf-and-berry ornament in two luſtre pigments—a bronze yellow and a



Fig. IV. DISH, CARNAL APPETITE RESTRAINED BY PHILOSOPHY. Caffaggiolo. About 1510
Diam. 10½ in.

ruby leſs vivid than that of the well-known ſigned wares of the maſter. The foliage comes very near to a type commonly ſeen on diſhes of undoubted Deruta origin.

The Urbino potteries owe their fame chiefly to the *istoriato* claſs of maiolica, in which earthenware became a vehicle of humaniſt art by providing a ſurface for paintings of definitely pictorial intention. If the practice cannot eſcape criticism, it juſtifies itſelf by the conſummate ſkill of its earlier exponents and the enduring lovelineſs of the maiolica pigments.

The little town of Caſtel Durante was the place in which this ſpecialized form of the art firſt achieved its peculiar development. A potter of this town named Giovanni Maria, or a painter working in his *bodega* (for the inſcription on the only piece bearing his name does not allow of a definite concluſion on this point) was one of the pioneers of *istoriato* painting, although moſt of his work, and indeed his moſt ſucceſſful, ſtill belongs to the claſs with purely decorative compositions. His genius in this ſphere of ornamental deſign is well ſeen in a charming plate at Hanley (Fig. VII), with a child riding a hobby-horſe in the middle and two buſts ſeparated by fantaſtic monſters on the rim. The whole is a wonderful blend of harmonious colours—blue, deep amber brown, yellow, green and tender violet—ſoftened by a glaze of almoſt porcellaneous quality. The back, as often in this artiſt's work, has a ſimple garland of foliage in blue.

Laſtly we muſt ſingle out, from amongſt the reſidue of fine ſpecimens too numerous to diſcuſs in detail, the work of Nicola Pellipario, the ſupreme maſter of the *istoriato* ſchool of maiolica-painting, who followed Giovanni Maria at Caſtel Durante and later, in or about 1528, moved to the city of Urbino itſelf, where he



Fig. VIII. DISH, THE STORY OF PELEUS AND THETIS. From the Isabella d'Este service.
By NICOLA PELLIPARIO. Castel Durante. About 1519. Diam. 11½ in.



Fig. V. DISH FOR A EWER. Siena. 1508 (?)
Diam. 12½ in.

Fig. VII. PLATE, CUPID ON A HOBBY HORSE.
By "GIOVANNI MARIA." Castel Durante. About 1510
Diam. 9½ in.

Fig. VI. DISH, LUSTRED. Gubbio. About 1510
Diam. 11¼ in.

Fig. IX. DISH, THE STORY OF EUROPA.
By NICOLA PELLIPARIO. Castel Durante. About 1520-1525
Diam. 11½ in.

founded a dynasty of artist-potters. His earliest known achievement, dating from about 1515, is the service of plates preserved in the Correr Museum at Venice; slightly more mature in style, but still of the utmost loveliness, is the equally famous service, now distributed through many museums and private collections, which he painted for Isabella d'Este, presumed from the introduction in its decoration of emblems of widowhood to have been done shortly after the death of her husband, Gianfrancesco Gonzaga, Marquis of Mantua, in 1519. Monsieur Damiron is the fortunate possessor of a superb dish from this service (Fig. VIII). Like all the pieces composing the service, it displays the impaled arms of Gonzaga and Este, here upheld by two *putti* in a medallion filling the hollow centre of the dish and enclosed by a delicate anthemion border painted in opaque white. The subject on the rim, the story of Peleus from the *Metamorphoses* of Ovid, is adapted—but infinitely ennobled in the process—from a woodcut in the edition published in 1497 by Lucantonio Giunta at Venice, a source from which Nicola supplied himself with the facts of many of the Ovidian incidents he depicted on his wares.

Another service painted by Pellipario, of slightly later date than that made for Isabella d'Este, is distinguished by an unidentified shield bearing a ladder with a flag flying from its topmost rung. Pieces from this service are in the British Museum, the Royal Scottish Museum, Edinburgh, and elsewhere, and now another example has been brought to England in Monsieur Damiron's exhibit. It is a dish (Fig. IX), with the design arranged in the same manner as



Fig. X. DISH. By NICOLA PELLIPARIO. Castel Durante. Dated 1531 (?). Diam. 8½ in.

on the Gonzaga-Este dish. On the rim are scenes from the story of Europa, in this case showing no correspondence with the Venetian woodcuts; they begin perhaps to have that air of diminishing freshness which can be observed in the artist's works as he advanced towards the decline which set in after his removal to Urbino. It was, however, in this middle period of his career that he took up an entirely new class of design, the fruit dishes painted with a portrait head of a lady in dress of the period, usually accompanied by her name and a complimentary epithet. Monsieur Damiron has a good example of this charming new type (Fig X), with a wide-eyed lady whose name CORNELIA B(ella) is written on a scroll. Her linen collar has been thought to conceal in the pattern of blue embroidery with which it is embellished the date 1531, but the careful style of the work seems to point to a somewhat earlier period, probably before Nicola quitted his native Castel Durante. Of his later work, produced at Urbino, the Hanley exhibit contains a sample in a plate with Joseph interpreting Pharaoh's dreams; like most of the later dishes it is inscribed on the back with a descriptive title, a practice commonly followed

by Nicola's followers and imitators at Urbino.

The cases at Hanley contain much else of interest to students of maiolica. It is not possible here to describe them all, but it cannot be too strongly insisted that all who care for this noble manifestation of the potter's art will do well to avail themselves of the opportunity offered by Monsieur Damiron; they will find gathered together at Hanley many fine works which hitherto could not have been seen without journeys to several distant parts of Europe.

Part I of this article appeared in August, 1937

SPANISH-AMERICAN SILVER WORK PART II

BY EDWARD WENHAM

WRITING during the early part of the XVIIth century, Diaz del Castillo remarks that the native Indians of the Americas were "particularly proficient hammerers."¹

As one comes to know various parts of the New World, and becomes familiar with the earlier history of the tribes, it is patent that some of the tribes enjoyed an advanced culture long before the arrival of the white man. Many quite remarkable examples of ancient metalwork made by the Incas, and Mayas, and other Indians of South and Central America have been discovered. And in recent years a number of specimens have appeared at the London auction rooms when some important collection has been dispersed; the Inca sacrificial gourd shaped bowl of gold illustrated (Fig. I) being one which was sold at Sotheby's in 1934, while another which appeared at the same rooms is the Mixteca gold necklace (Fig. Ia). This necklace which is Toltec work is formed of ten circular plaques with studded decoration round the edges, pendent from which are small gold bells.

There is evidence that the Pueblo Indians of New Mexico and Arizona were similarly advanced in metalwork, and if these tribes perhaps no longer make large objects, they still produce attractive bracelets, concha belts, earrings, and other jewelry set with native turquoise and ornamented with Navajo symbols. Further north—in New York State, and in parts of Canada—there are signs that the early Iroquois, Seneca, Huron, Ottawa, and some other Indians

were skilled workers in silver and other metals.

After the arrival of the Spaniards, the native craftsmen were employed by the silversmiths who came from Old Spain; and though, as previously mentioned, the ornamental forms popular in Europe are found with some few objects that were made in the Americas, the general tendency is toward simplicity of line. This simplicity is particularly noticeable in the dishes and plates which were part of the large dinner services in general use among the Spanish families in the Americas, and many of these families still possess veritable stacks of silver plates and dishes.

Of the many which came to the notice of the writer, no instance was found where even a moulding was applied, any such mouldings invariably being an in-

tegral part of the dish or plate, and all of them were of heavy metal. With few exceptions, those which indicate more skilful handling are marked with one of the abbreviated names, and quite frequently with the Mexico marks, or some other, as yet unidentified, device. The shapes are hammered in such a way that the edges are noticeably thicker; the purpose of this being to allow for the moulding to be formed. In some instances, the edges show a certain immaturity in handling, as minor irregularities occur in the several members of the mouldings.

It may be observed that the outline of the plate to the left of Fig. II is more ambitious than the others illustrated. This bears the Mexico marks with the bird punch impressed twice, together with an unidentifiable combination of letters in another punch. The well



Fig. Ia. TWO SMALL PLAQUES with pendent bells and centre pendant from a Mixteca gold necklace. Mexican pre-Conquest (actual size)

¹ *Conquista de Nueva España*. By Diaz del Castillo.

SPANISH-AMERICAN SILVER WORK—PART II



Fig. I. GOURD-SHAPED SACRIFICIAL BOWL of hammered gold. Ancient Inca. Diameter, 9 in. Height, 4½ in. (Messrs. Sotheby & Co.)

of the plate shows signs of rough usage, but the moulding, compared with others, is such as to suggest its being the work of a silversmith who had learned his trade in Europe. For example, the other plate in the same illustration, while finely hammered, lacks the same sure and careful treatment in the moulding, and the curves of the shape are simpler.

Occasionally the larger dishes are fitted with handles, which are often quite crudely affixed, and which suggest their being later additions. This is apparent in both the circular dish (Fig. III) and that in Fig. IV. The former, which is 13½ in. in diameter and weighs 36 oz., bears the Mexico mark, but without the bird punch, a script *N*, and the letters



Fig. II. TWO PLATES: the one with the more advanced curves bears the Mexico marks. The other is unmarked

A P O L L O

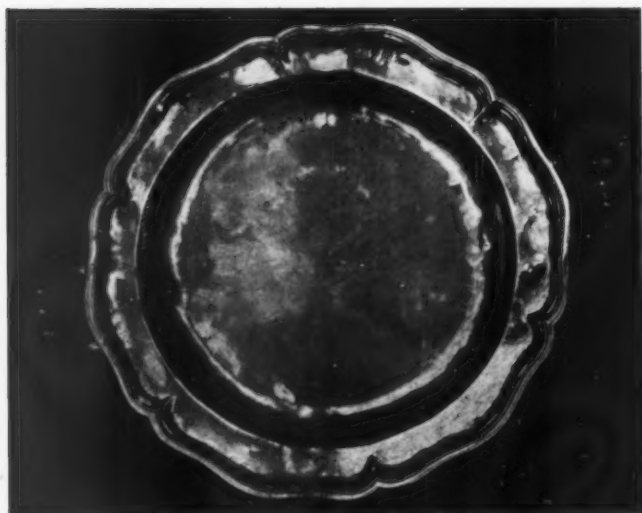


Fig. III. SHALLOW CIRCULAR DISH with baluster handles. Dish bears one of the Mexico marks. Handles probably added later. Diameter, $13\frac{1}{2}$ in. Weight, 36 oz.

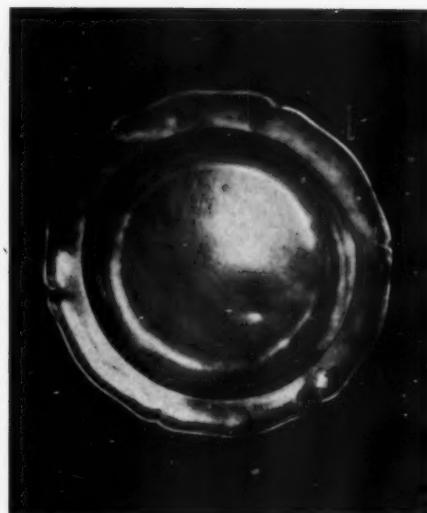


Fig. VII. PLATE with plain shaped, slightly concaved edge. Diameter, $8\frac{1}{2}$ in.

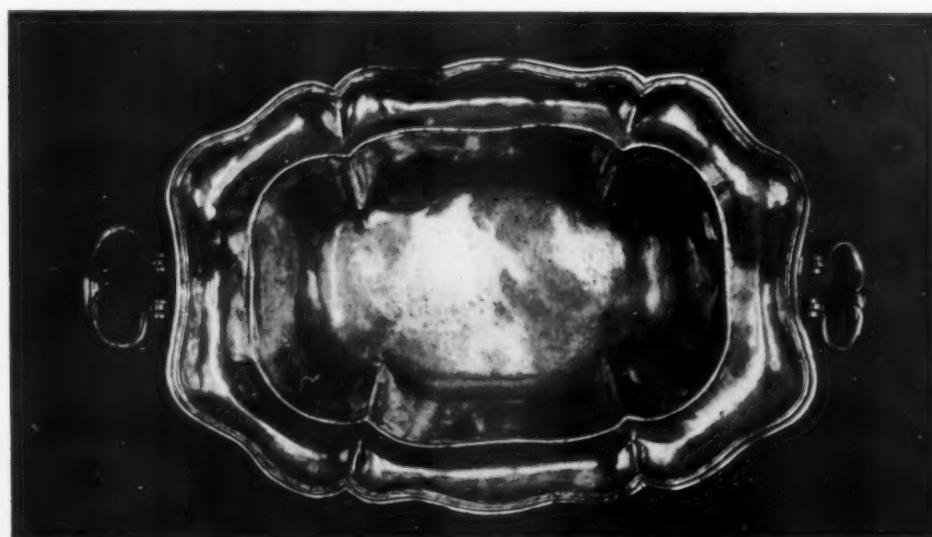


Fig. IV. SHAPED DISH with deep well and heavy handles; unmarked. Length of dish, 15 in. Weight, 41 oz.

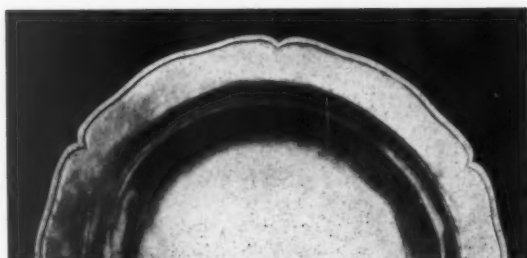


Fig. VI. SECTION OF HAMMERED PLATE with deep well and incised line following shape of edge. Diameter, 10 in.

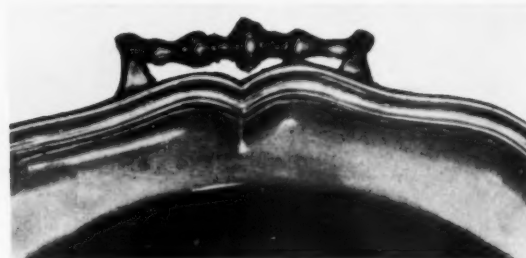


Fig. V. SECTION OF A CIRCULAR DISH showing a more proportionate handle. Dish bears the Mexico marks.

LXZR. The technique manifest in the dish itself is at variance with the heavy cast handles, which are fastened by rivets passed through the moulded edge. On the other hand, the shaped dish (Fig. IV), which is 15 in. in length and weighs 41 oz., is unmarked. Though well shaped, this is less carefully planished, and the ribs of the rim and well are crude; the handles being riveted to lugs which are roughly, if solidly, fastened to the underside of the rim. Dishes with well-proportioned handles fitted in a more delicate manner are found however, and an example is illustrated in Fig. V, which is a section of a circular dish bearing the Mexico marks and *GNZ* with a crescent above.

Two of the more simple styles of plates are shown in Figs. VI and VII. These are hammered up and shaped with the usual curves round the edge, which is then given a semblance of moulding by a single punched line following the shape, the edge being turned under and hammered flat, or the edge is made slightly concave and left quite plain.

Most of the spoons that are found

follow the European models of the XVIIIth century. The stems of the earlier examples (Fig. VIII (b), (c) (d)) resemble those which appeared in England during the reign of Queen Anne. They are well proportioned, with the plain round end of slightly thicker metal turning up toward the bowl, and a ridge down the upper part. Others resemble the pattern known as Old English, but with these the upper part of the stem tends to be slightly narrow and the bowls more pointed than the English spoons. With the latter type, the stem is often flat and relatively thick, though the rounded stem seems to be more common, one of each being shown (Fig. VIII (a) and (e)).

Reference might also be made to another style of spoon which is to be met with, one of which is illustrated (Fig. VIII (f)). The bowl is somewhat elliptical in shape, and the stem has the rounded end turning up toward the bowl, but without the ridge, and near the bowl the stem has shoulders resembling those found with the fiddle pattern. This type is found with English spoons during the second half of the XVIIIth century, though with these



Fig. VIII. SPANISH-AMERICAN SPOONS; (a), (b), (c), (d) and (e) bear the Mexico marks, but are by different makers; (f) and (g) are unmarked



Fig. IX. TYPES OF SPANISH-AMERICAN FORKS; (a), (d) and (e) bear the Mexico marks; (b) and (c) are unmarked



Fig. XI. TWO SPOONS with incised edges, and a GOBLET, the bowl of which is in two parts joined. Height of Goblet, 5¼ in.

the stem curls towards the back of the bowl and the bowl is more pointed.

There is a similar prevalence of the Old English pattern with the stems of the Spanish-American forks which, however, have a ridge extending well down the underside, as may be noticed in Fig. IX. The shaping of the shoulders appears to have offered some difficulty to the Spanish-American silversmiths, as this part of a fork frequently lacks balance. Another style which was attempted with more success has the plain round-top stem with angular shoulders (Fig. IX (b)) rather reminiscent of English forks of the late XVIIth century. The one with three prongs (Fig. IX (c)) is of thick silver with a wide flat stem slightly rounded at the end, and the stem continues

in the form of a long drop at the back of the shoulders.

The large serving fork (Fig. X), which is 13½ in. long, was found with the spoon which accompanies it. Between the workmanship of the two pieces there is considerable difference. The spoon, which bears the Mexico mark, has a well-shaped bowl and stem—without the drop at the back of the bowl; but the fork is merely a heavy piece of silver hammered out and crudely cut and filed to a rough semblance of a fork. It was probably made by one of the hands at an outlying hacienda to replace one which was formerly the companion to the spoon, and it is of interest in illustrating the varying degrees of craftsmanship that may be met with in the Spanish-Americas.



Fig. X. SERVING SPOON. Mexico marks. Length, 12 in.; and crudely-made FORK. Unmarked. Length, 13½ in.



Fig. XII. TWO TINDER BOXES AND A SMALL URN-SHAPED VESSEL with two compartments

Similarly, immature work is evident in the spoons and goblet (Fig. XI). The rudely fashioned spoons were doubtless copied from some imported models, the naïve decoration being achieved by deeply incised lines following the outline of the stem, and in one an attempt has been made to reproduce the scroll form. The goblet, while somewhat more advanced than the spoons, was none the less made by an unskilled hand, because the bowl is in two halves not too carefully joined together, instead of being hammered up in one piece.

There are also various interesting small pieces, though these are not always easy to come by owing to their personal associations. Of these the *brûle-parfums*, in which perfumes are burned, are especially attractive. Generally in the form of a finely pierced pomegranate on an ornamental stem and foot, these pieces, which recall the pomanders at one time carried on the person, are often of a character indicating their having been made by men who

had been trained in Europe. Among the smaller objects which are obtainable are the tinder boxes, of which two are illustrated (Fig. XII). At one time, these forerunners of the modern "pocket lighters" were in general use, and in Peru it is still possible to find examples made of gold, though these are now somewhat rare. The small urn-shaped vessel in the same photograph is divided into two compartments with a lid to each hinged to the finial. The bowl is supported by a baluster stem on a square moulded foot, and here again the handles are roughly fashioned, which would presuppose their having been added later. At the time the writer saw this piece it was serving as a double salt-cellar, but it was probably intended originally for ecclesiastical use.

In addition to the more ubiquitous beaker-shaped drinking cups, there are other quite simple shallow vessels which served either as bowls to hold food, or as drinking cups. The two more common types are shown in

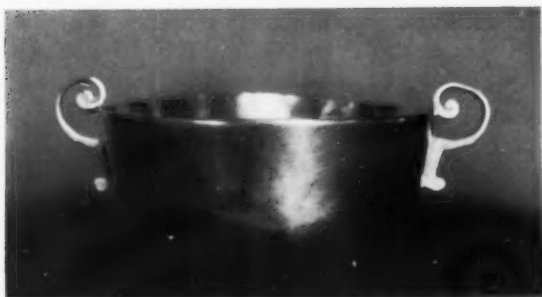
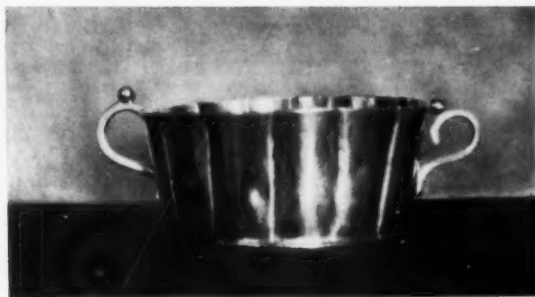
Fig. XIII. HEMISPHERICAL BOWL with cast "ear" handles. Diameter $5\frac{1}{2}$ in. Weight, 11 oz.Fig. XIV. FLAT-BOTTOM BOWL with fluted sides and cast handles. Diameter, $5\frac{1}{2}$ in. Weight, 12 oz.



Fig. XV. PEAR-SHAPED EWER with engraved decoration.
Mexico marks. Height, 10½ in. Weight, 41 oz.

Figs. XIII and XIV. The plain hemispherical bowl with the naïve scroll handles is 5¾ in. in diameter and 2½ in. deep, and the bottom is rounded so that it tends to tumble rather like the small English wine bowls known as tumbler cups. When found it had a small stud riveted through the centre of the bottom, which might suggest that it formerly had a print, or that some form of foot had been fitted to steady it. The bowl with the fluted sides (Fig. XIV), which is approximately the same size, is of sheet silver ribbed from the outside to form convex flutes with a plain flat bottom roughly soldered in. One of the small handles has at some time been damaged, but it has been resoldered to the bowl without any attempt being made to restore the original shape.

Like many of the *brûle-parfums*, certain of the larger objects are unmistakably the work

of European craftsmen who migrated to the Americas, or by men who were trained by them. Such pieces as are met with to-day mostly date from the XVIIIth century, and generally indicate the influence of the English styles. This is demonstrated in the ewer (Fig. XV) which was doubtless inspired by the pear-shape popular in England about the middle of the XVIIIth century. The elaborate scroll handle is cast and the foot chased with a foliated band, the floral motifs on the body being engraved in a manner rather like the bright-cut engraving.

Candlesticks and other objects intended more particularly for ornaments do not seem to be numerous. And apart from the late XVIIIth-century cast examples, the domestic candlesticks offer little of interest. Even the cast ones cannot be described as attractive.



MASTER GEORGE EDWARD GRAHAM

By TILLY KETTLE

From the picture in the possession of Messrs. Frost & Reed, Ltd., Bristol and London

INDIA AND THE WEST

REFLECTIONS UPON A RECENT CONTROVERSY

BY RALPH EDWARDS and K. de B. CODRINGTON

After a long interval, we return to the above subject with the intention of giving it a much wider bearing than the technical matters with which we were formerly concerned.*

* (See "The Indian Period of European Furniture," *Apollo*, February to July, 1935)



SETTEE. "Rosewood" inlaid with engraved ivory. Based on an European model of about 1725.
In the possession of M. Samuel, Esq.

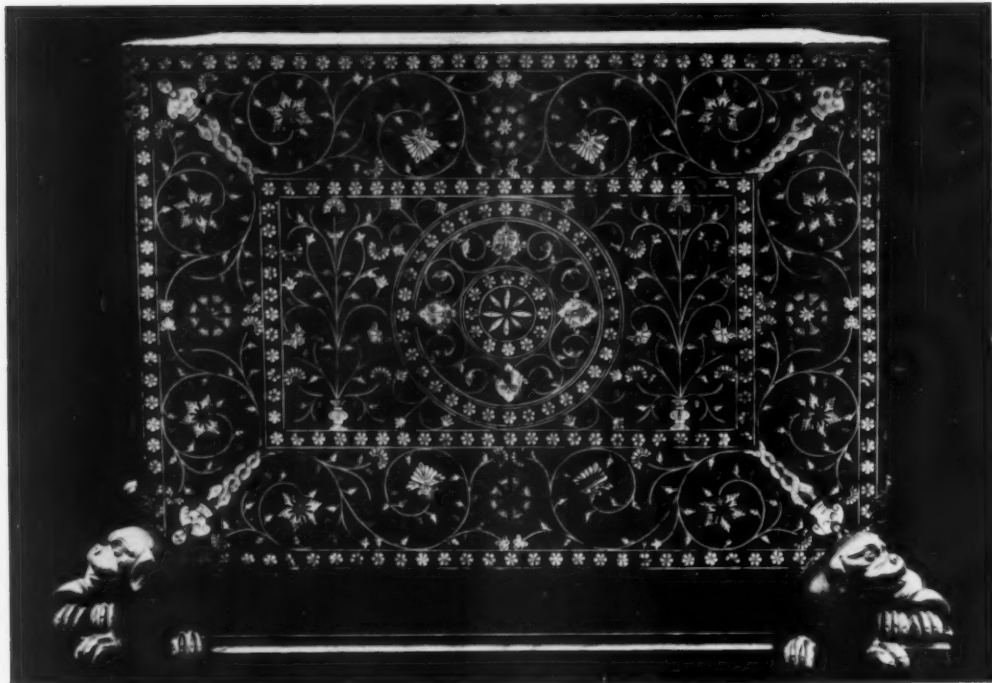
THE history of art has now become fully established as an academic subject: that is to say, it has found a place in the curriculum of more than one university, and proficiency in it is rewarded by a variety of degrees. As with other subjects, it is arguable whether the history of art is really suitable for this sort of competition, and it may even be questioned whether the reward is worth obtaining; but that is beside our present purpose. To draw up a syllabus is one thing; to ensure its practical application in terms of teaching, something very different. It has, perhaps, never been thought out what are the special and communicable attributes of an art historian; since art postulates the existence of objects, he must have eyes, not only to read books, but to see his material. That a student should be familiar with the extant literature is obviously desirable; but this should be merely a means to an end. What if the literature should be itself unreliable, however voluminous, polyglot and abounding in footnotes? Then the students' last state may be worse than his first. He will have absorbed, and taken for gospel, a whole body of assertions and information

concerning which he will only be disillusioned by subsequent experience. Any independent observation of which he may be capable must then somehow be forced into the existing and sacrosanct classification and nomenclature. From this point of view a knowledge of the literature, if it is to be useful, will need to be reinforced by special faculties—the would-be expert must first know his objects and let them speak for themselves. Dissection is fundamental to research, and technology—*i.e.*, a knowledge of how things are made, is the keenest weapon in the armoury of the art historian.

A recent controversy in the pages of *Apollo*¹ concerning literary references and the history of English furniture brings these principles down from the general to the particular. That such controversies are sporadic and inevitable, in view of the methods pursued, is indicated by the earlier and protracted debate arising from Dr. Wilhelm Slomann's theories concerning Indian influence on European art. In a previous series of articles² we discussed "misunderstandings" on the part of East

¹ April and July, 1937

² Vol. XXVI—Nos. 122-127



CASKET. Wood inlaid with ivory and bone, engraved. Mughal; first half of the XVIIth century, the feet probably later. From the collection of Ludwig Bier, Esq.

Indian craftsmen imitating Western forms and construction. It is now desirable to glance at misunderstandings of another kind which are responsible for much of the confusion underlying the whole subject of the relation between Indian and European art: we believe that this particular instance will be found to have a bearing on art studies in general.

Examples of Eurasian art and craftsmanship are to be found in museums and private collections all over the world under such vague, generic appellations as "Indo-Portuguese," "Goanese," "Malabar," &c. The explanation of this complacent acceptance of such a loose terminology, adopted without scientific authority of any kind, is to be found in the astonishing paucity of literature on the subject—the field, as we have already pointed out, is, in fact, virtually unworked. If we inquire as to what the existing literature consists, it will be difficult to add anything of consequence to the following list. In *The Connoisseur*³ the late J. P. Lewis, under the heading "Some Old Dutch Colonial Furniture," raised the question of Dutch influence in the East Indies, and the history of Dutch Colonial enterprise makes it abundantly clear that this is a major issue. In the pages of the *Burlington Magazine*⁴ one of us attempted to clarify the problem and provide a basis for future investigation by identifying the specific contributions of the "Missionary Period" at the Mughal Court, thus for the first time drawing a distinction between the true native Indian element and the hybrid

products of the Dutch East Indies, Batavia and Ceylon. Meanwhile, in *The Journal of the Ceylon Branch of the Royal Asiatic Society*⁵ Dr. Joseph Pearson supplied a valuable account of the Eurasian furniture of the XVIIth and XVIIIth centuries still existing in Ceylon; clearly proving a continuous sequence of European types in Java and Ceylon, with one notable break—i.e., the absence of tall-back chairs in the English and Dutch styles of the late XVIIth century. This paper should be read in conjunction with the section in that important work, "Oud Batavia" (1922), devoted to furniture, from which much of the technical information is drawn.

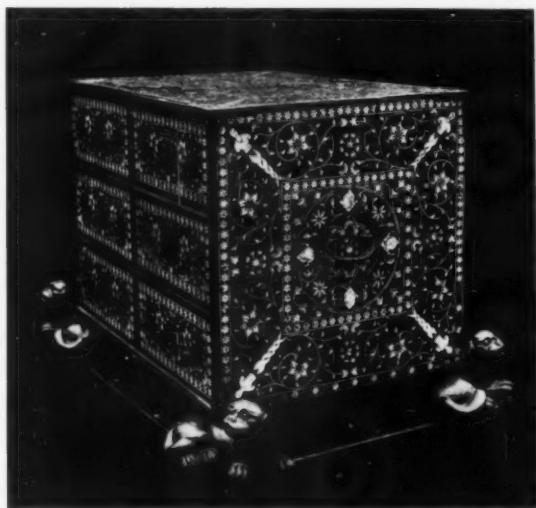
Recently, Mr. R. W. Symonds, with much wider terms of reference, took up the subject of "Indian" furniture in a series of articles in which he sought to establish the source of origin of various types of Indian craftsmanship on the basis of a careful survey of the available literary references. Thus, he has convincingly demonstrated that the main source of supply for Eastern lacquer in the late XVIIth and early XVIIIth centuries was the Dutch trading station of Tonquin; he has also shown that models were sent out to the East to be copied, and even English-made furniture to be lacquered. At this point Dr. Slomann enters the field, and in a series of consecutive articles in the *Burlington Magazine*⁶ advances the astonishing thesis that whole groups of objects hitherto universally regarded as English or Dutch are not only Eastern in inspiration, but actually of Indian origin.

³ October, 1913

⁴ Codrington, K. de B. Mughal marquetry. Vol. LVIII, pp. 78-85, 1931

⁵ Vol. XXXI, 1928

⁶ Vol. LXV. Nos. CCCLXXIX-CCCLXXXI



Side view of preceding illustration

A cursory survey of this brief bibliography must inevitably raise doubts as to the whole method habitually employed in such researches. If persisted in, it can scarcely fail before long to discredit the authority of art historians, whose claims at present are often credulously received merely because advanced in positive terms and with an intimidating parade of academic authority. For those who would retain independence of judgment it is continually necessary to recall the art-historian to his facts, and to keep on asking exactly what are the objects under discussion, how do they fall into main types and how does he correlate them with the literary references. It is notorious that literary references can be made to mean almost anything by one prepared to manipulate them to support his preconceptions. Only in one case, Dr. Pearson's contribution, is there any attempt to assemble a corpus of material of established origin. Yet, influenced by what is no more than a guess made by the authors of "Oud Batavia," Dr. Pearson credits the East with the invention of spiral turning, disposing of the matter with the remark, "Most authors are agreed that spiral turning was introduced into Europe from the East by the Portuguese." No authorities are cited, no reasons adduced in support of the conclusion; nevertheless the danger is obvious that students in the future will take it on trust from a writer, in general singularly accurate, that spiral turning *was* introduced into Europe from the East by the Portuguese. So tempting indeed is the elaboration of conjecture, that from this assertion Dr. Slomann light-heartedly goes on to maintain that not spiral turning only, but *all* turning was introduced from the East. How utterly baseless this contention is, the subsequent controversy has at least served to show. This method of passing off conjecture as fact soon proves irresistible to those who practise it. Fortified by his "intuitive understanding of objects," Dr. Slomann continuously skips through space and time in search of motives which he can Indianize.

Mr. Symonds, having made a valuable contribution by assembling a number of interesting literary references, is content to assign individual objects to definite centres solely on the basis of such references. It is, for example, left unexplained why "Burgomaster" chairs should be attributed to Bantam rather than to any other Dutch centre, and why cabinets inlaid with ivory should be credited to Goa: in particular, we should like to know on what evidence Mr. Symonds is able to state positively that the example he illustrates was made there. His comment on the "Persian" character of its decoration betrays his special misunderstanding in this case, for it is typically Mughal. Apparently, being unaware of the characteristics of Mughal decoration (and in this he shares the limitations of the Committee of the Persian Exhibition), he does not recognize that such cabinets represent a long chronological evolution in Upper India; for he writes that these "inlaid ivory cabinets" were made specially for export to Europe.

Mr. Symonds at the outset of his investigations indicates a group of furniture which he describes as "lacquered," though he immediately qualifies this term by stating that the preparation "was more of the nature of a transparent varnish to which colour was sometimes added." He knows of no evidence that this furniture was exported: we are not surprised, since we know of



ARM CHAIR. With polychrome decoration, painted and varnished, in the style of Kashmir papier-mâché. Based on a "Regency" model, about 1850. India Museum



ARM CHAIR and FOOTSTOOL. Silver plated, tooled and enamelled. Probably made in Lucknow. Based on an European model of about 1815. *India Museum*



ARM CHAIR. Carved and gilded wood, with metal appliques and painted decoration. Based on an European model of about 1810-15. Upper India. *India Museum*

no evidence that it was made at all. The type that most nearly accords with his definition is the well-known group of Bareilly chests; but they are XIXth century. Moreover, in his praiseworthy zeal for accuracy, Mr. Symonds unfortunately is moved to unsay a statement which as first made was reasonably near the mark; and this recantation must rank as a major "misunderstanding." We have already had occasion to challenge a number of misconceptions touching the woods that pass under the trade name of mahogany: as a result of Mr. Symonds's *volte face* we must now try to straighten out the position with regard to the equally comprehensive term "rosewood." Mr. Symonds first wrote that "Anglo-Oriental polished wood furniture was made of a wood called padouk"; he has since been informed "by recognized authorities on timber that padouk in no way resembles rosewood," and that this furniture "is in fact made of rosewood." But the plain fact is that rosewood, like mahogany, is nothing more than a trade term covering a large number of botanical genera and species.

Mr. Symonds would specifically equate rosewood with *Dalbergia latifolia*, which in its turn is commonly referred to as Bombay blackwood. The fact that blackwood is not mentioned in his lists before 1759, and that after that date furniture made of *both* blackwood and rosewood is recorded should have been enough to put him on his guard. He goes on to remark that furniture made of what he means by rosewood ceased to be imported into England in any quantity after the end of the XVIIIth century. There is clearly something wrong, for much of the Eurasian furniture with which the Great

Exhibition was crammed was incontestably made of Bombay blackwood (*Dalbergia latifolia*). As for padouk, by which Mr. Symonds presumably means the Andaman wood (*Pterocarpus Dalbergioides*), it, like the *Dalbergia* species, has long been accepted as a variety of rosewood. If anyone seeks further precision, he must obtain it at the end of a microscope. The essential point to bear in mind is that, whereas *Swietenia mahoganii* is the reference type for all mahoganies, *rosewood* is a trade name and nothing more.

From all this (and it grows tedious) the moral to be drawn is that extreme caution is necessary in dealing with literary references, especially when the terms are obscure and patient of various interpretations. We must all confess to have sinned in the matter of taking our statements from accredited text-books without independent investigation. For instance, the "Slomann Myth" is still very much alive. In a recent, and admirable, trade publication⁷ on the history of English chairs the singularly alert author reproduces an ornate carved walnut high-back chair of the late Stuart period above the caption "of Eastern origin, probably Indian or Indo-Portuguese." Worse, he refers the reader to a quotation in the text as supplying evidence that such chairs were made in the East, whereas when the quotation is turned up, it is found to supply no evidence at all. As we have pointed out, this is the one gap in the Far Eastern sequence of imitated Western forms. It would seem that like international morality, art history and criticism is a shifting foundation; it badly needs to be underpinned.

⁷ "The English Chair," M. Harris & Sons. 1937

NOTES FROM PARIS

BY ALEXANDER WATT

THE exhibition, entitled "Les Plus Beaux Manuscrits Français," now taking place at the National Library in Paris, is one of the most interesting and best organized shows held there in recent years. Over two hundred manuscripts, dating from the VIIIth to the XVIth century, belonging to the National Library, have here been brought together and presented to the public in the form of an historical and most instructive exhibition.

The imposing exhibition of "Chefs-d'œuvres de l'Art Français" now being held at the new Musée d'Art Moderne, which I have had occasion to refer to in one or two of my recent Notes from Paris, includes only fifty-three manuscripts. These have been lent from the libraries of the French provinces and, what makes this part of this great exhibition a significant feature, comprise such masterpieces as those from the Pierpont Morgan collection, the *Boccace* by Jean Fouquet, from Munich, not to mention those from the famous collection at Chantilly. Paris, except for loans from the Musée Jacquemart-André and the Jean Masson collection, is not represented in this ensemble. The unique collection selected from the archives of the National Library is, therefore, to be considered an important section of the great manifestation organized at the Musée d'Art Moderne.

Exactly 208 manuscripts have been brought forth from the safeguarding tenebrous reserves of the National Library and opened for display at their most precious pages. It seems that it has been complained that these have been held in such caretaking preservation that the interested public are ignorant even of their existence. In view of this fact experts are now considering the possibility of regularly exhibiting the more rare and outstanding of these manuscripts. It is for this very reason that the present exhibition is a significant one: every one of the manuscripts on view come from the National Library, not a single request having been made for loan exhibits from French or foreign public collections.

The exhibition has been divided up into four sections: the Carolingian illuminators of the VIIIth, IXth and Xth centuries, the Northern and Eastern schools and those of the Rhine and Loire districts; the Romanesque and early Gothic illuminators, of the XIth, XIIth and XIIIth centuries, of the regional schools of Chartres, Auxerre, Autun, Poussay, Saint-Omer, Saint-Denis, Saint-Germain-des-Prés, Luxeuil, Cluny, Saint-Martin-des-Champs, Vierzon, Angers, Limoges, Albi and Figeac, and royal books and sacred and secular images; the XIVth and XVth century books of the princes, Berri, Bourgogne, Orléans, Anjou; and, finally, a number of remarkable works by the XVIth century masters Jean Fouquet and Bourdichon. The interest of this large and very complete exhibition is such that I cannot but briefly refer to the different schools in chronological order, quoting a few of the most important examples of each here on view.

The National Library happens to have in its possession an unusually fine collection of manuscripts by the Carolingian illuminators. Thirteen of these have been selected for the present exhibition. They illustrate the varying essential characteristics of Carolingian art, an art that was essentially a religious one, for during that period it was only the clergy who read or wrote. The Bible, especially the Psalter, was therefore the one book that was continually being decorated by the illuminators. Sometimes they would limit themselves to the simple decoration of initial letters, and sometimes more or less illustrate the whole Bible. A perfect example of the latter is the Bible of Charles le Chauve, one of the National Library's treasures now on view at the exhibition. This is opened at the page showing the presentation of the Bible itself to the king. Its transcription and decoration was probably carried out at Tours about the year 846. It was here that the leading examples of Carolingian art were executed. The earliest example of all is an evangeliary of Charlemagne of the late VIIIth century. The monk Godesscalc was ordered to execute this for Charlemagne and his wife Hildegard, about the year 781. This is a product of the early Rhenish school.

At the moment when Carolingian art was falling into decadence—on the death of Charlemagne's grandson—the Romanesque and, later, the Gothic illuminators were already creating a new style of illumination. The books of this period were likewise decorated and almost exclusively read by the clergy, for this was the period of the Hundred Years' War, when kings, dukes and counts were busy going to battle and had little time for artistic questions. This explains how the illuminations of this XIth century period were executed by artists in the different regional centres of France formed by the churches and monasteries. The artistic production of this period was, then, a general one. Twenty-one examples, characterizing the productions of the fifteen departments listed above, have been brought together and presented in geographical and chronological order. The first of these is a IXth century evangeliary from Chartres, depicting the story of the death of Saint John the Baptist; the last a XIIth century sacramentary from Limoges, opened at a page illustrating the Crucifixion.

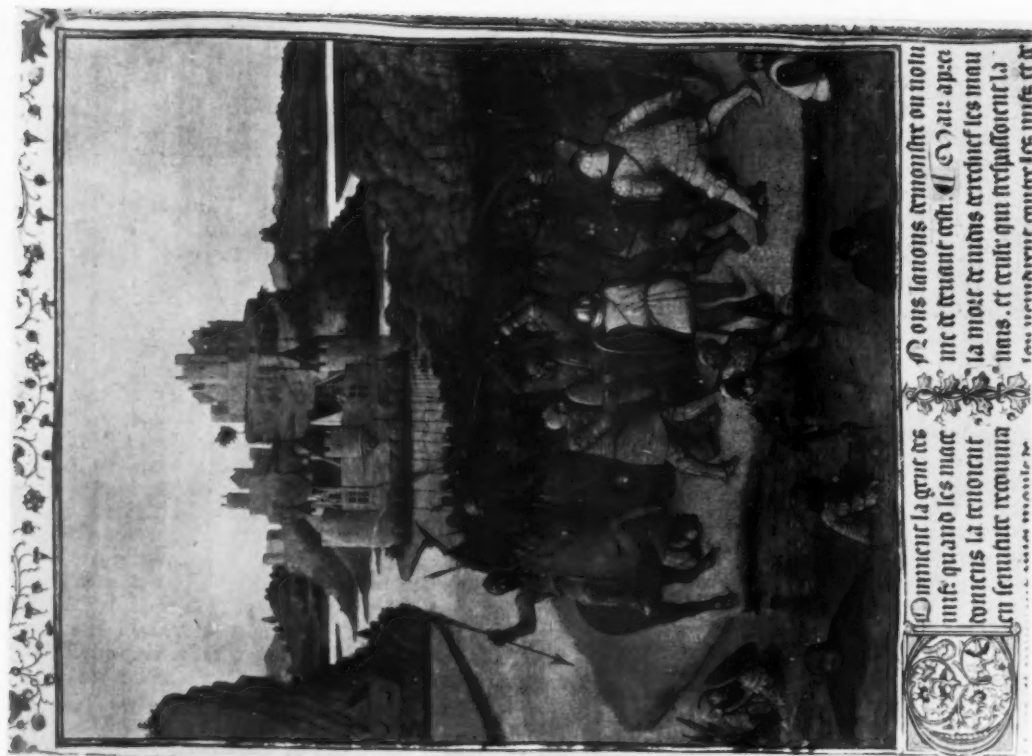
The collection of royal books, which figures in this section of the exhibition, follows in chronological order and finishes at the end of the XIIIth century. It starts with Philippe-Auguste, crowned King in 1180. His grandson, Saint Louis, was held in even higher esteem and was canonized by the Church. The art of the books of this period tends to give expression to the development of this regal authority, and so recalls the character of Carolingian art. Nine of the admirable series of royal books, one of the greatest treasures of the National Library, have here been placed on view. This collection of books, belonging to all the kings and queens of France, is complete except of the psalter of Queen Ingeburge, wife of Philippe-Auguste, which is



PHILIPPE LE BON, DUC DE BOURGOGNE, AU CAMP DE MUSSY-
L'ÉVÊQUE (Ca. 1458, LATE XVTH CENTURY)

FROM THE EXHIBITION OF "LES PLUS BEAUX MANUSCRITS FRANÇAIS"

At The National Library, Paris



LE COMBAT DE JUDAS ET SIMON MACCHABÉE CONTRE BACCHIDÈS
—BY JEAN FOUQUET (FOUQUET, LATE XVTH CENTURY)

FROM THE EXHIBITION OF "LES PLUS BEAUX MANUSCRITS FRANÇAIS"

At The National Library, Paris

NOTES FROM PARIS

in the possession of the Musée Condé at Chantilly. The most interesting example of this early period to be seen in the show-cases of the Galerie Mazarine is a manuscript portraying the Royal Family of France in 1313. This is unique in the history of group portraiture. Here Philippe le Bel is seen seated in the middle between his daughter Isabelle, Queen of England, wife of Edward II, and his eldest son Louis le Hutin, who became King in 1305. The two other sons of Philippe le Bel, Philippe le Long (crowned in 1315) and Charles le Bel (crowned in 1322), and his brother, Charles de Valois, are also portrayed. This rare illumination was offered to Philippe le Bel on the occasion of the knighthood of his son Louis, King of Navarre, in June 1313.

A collection of sacred and secular images of the XIIth century is likewise included in this section of the exhibition, to illustrate how books illuminated with secular images were introduced at the same time as the devotional books of the kings. Instead of Bibles depicting religious scenes, they were often presented with pure literature or history books. Prominence is given to the exhibition of an XIth century manuscript decorated with curious figures of jugglers and musicians to prove at what early stage in the history of illumination this art was becoming laicized. This document is also precious for the history of music.

The XIVth and XVth centuries were the richest in the history of the art, in France, of the illumination of manuscripts, not only because of the number of books produced but also as regards the variety of subjects and the perfect technique attained. This section of the exhibition is represented with examples from the second series of the books of kings as well as the books of the princes of this period. Here also a collection of manuscripts representing general themes and subjects treated by the illuminators of this same period have been brought together. Charles V is the most important of the French kings whose names figure among these manuscripts, for it was he who founded the Louvre library, the first real royal library. Apart from commissioning many important works, Charles V was also responsible for a number of translations. An outstanding example here on view are two volumes of the translation of the *Cité de Dieu*, by Saint Augustin. This was translated in 1378 by Raoul de Presles. Another exhibit relative to the same subject is an illumination portraying Charles V with the translator Simon de Hesdin from the translated work of *Faits et Dits dignes de mémoire*, by Valère-Maxime. The excellent influence exercised by this royal patron of the arts is evident in a little breviary that belonged to Charles V. This manuscript is remarkable for its sumptuous and discreet decoration and the finesse of painting of innumerable little miniatures on square, diamond-shaped and diapered polychrome backgrounds.

Among the princes who made collections of books or commissioned artists to execute them mention must first be made of the three brothers of Charles V: Louis, Duc d'Anjou; Jean, Duc de Berri; Philippe, Duc de Bourgogne. From the point of view of illuminations, the books left by Berri are the finest. The story of his

artistic interests is a most inspiring one. It is too long to be referred to even in a brief resumé. Of the other princes, the Ducs de Bourgogne were the next most enthusiastic collectors of manuscripts. Among the seventeen masterpieces of illumination from these two collections that are on view at the present exhibition, two in particular call for special inspection: *Le Théâtre antique vu par le XVe siècle*, from the Duc de Berri collection; and *Philippe le Bon, Duc de Bourgogne, au camp de Mussy-l'Evêque*, from the Duc de Bourgogne collection. The first of these figures in a splendid manuscript that belonged to Louis, Duc de Guyenne, the dauphin who died in 1415, at the age of nineteen. It includes one hundred and thirty-two paintings of great importance in the history of the costume and the history of the theatre and stage-setting of the Middle Ages. The beautifully painted illumination from the Duc de Bourgogne collection is curious for its element of Flemish influence, brought about by the exchange of artistic interests between the Flemish painters and the artists in the eastern provinces of France. There are five other equally fine paintings in this manuscript entitled *Voyage d'Outre-mer*, which was written by Bertrandon de la Brocquière, counsellor to Duc Philippe le Bon.

The collection of manuscripts opened at pages to illustrate the general themes and subjects treated by the XVth-century illuminators is a very extensive one, so cannot be dealt with in the space of this article. Nevertheless, there is one exhibit of such signal importance that it demands special reference: The Salisbury Breviary. This is the most richly illuminated of all the breviaries. It comprises forty-five large paintings and about four thousand little pictures figuring four and five on each page. This magnificent manuscript was executed in France for John, Duke of Bedford, whom Henry IV of England, on his death, nominated Regent of France, in the name of his son Henry VI. The memory of the Duke of Bedford is associated with that of Joan of Arc, so the breviary must date about 1433. On the decline of England's power in France, Bedford died at Rouen before the manuscript was finished.

The last section of this very complete and excellently presented exhibition is devoted to the art of Foucquet and Bourdichon. Both are such famous master illuminators of the XVIth century that it is not necessary for me to speak of their life and work. *Le combat de Judas et Simon Macchabée contre Bacchides*, by Foucquet, from the first tome of the *Antiquités judaïques*, is a perfect example of his fascinatingly exact harmony of tone and finesse of technique. If Foucquet is represented with five rare masterpieces, Bourdichon has no less than seven to his name. Of these the finest is *L'Annonce faite aux Bergers*, from the *Grandes Heures d'Anne de Bretagne*, a beautiful manuscript that was so much admired that it earned him instant fame.

Visitors to Paris should certainly not miss seeing these wonderful illuminations at the National Library, for it will be a long time ere they are brought forth once again from their dark reserves and presented to the public in all their original glory.

SHOULD OLD MASTERS BE RESTORED?

BY C. ZILVA

THE polemic which went on in the daily Press about the cleaning of the full-length portrait of Philip IV, by Velazquez, concerns a problem that should be fully ventilated in the art journals, as these reach the connoisseurs who are interested in, and understand more about, the subject; outside these journals it only serves to scare the general public and make them believe their national treasures are being ruined. It is always the same old story. As soon as an important picture in a public gallery is restored there are enthusiasts who are ready to proclaim in the daily Press—and with apparent authority, too—that the painting is ruined, and shout, "Hands off old masters!" They hardly realize what harm they do to the very cause which they profess to have at heart. There was recently a similar hue and cry in France about cleaning a Rembrandt in the Louvre. I have minutely examined that picture with a restorer's eye on three different occasions, exerting myself to find fault with the restoration, but I failed. The only fault that I could find was that it hangs in a company of too dirty pictures which makes it conspicuous.

It has been suggested in different quarters that it is only natural that the gallery directors and restorers should have a prejudiced opinion on restoration, because they are the interested parties, while the painter, with his trained eye, is the only impartial judge. I do not wish to minimize the importance of the judgment of some eminent painters on matters concerning old masters, but in spite of his trained eye the painter, generally speaking, lacks that intense and lifelong study of the subject which the gallery



Fig. I. MADONNA ENTHRONED AND CHILD WITH TWO ANGELS
From the Chiesa d. S. Giovanni at Remola. XIIIth century. Before restoration
(Photo, Brogi)

is no more a part of the painting than its frame is. Paint assumes a maturity with time which is one of the factors which helps to determine the age of the painting, but no method of cleaning interferes with that maturity.

director, who is among those pictures day in and day out, must make. The painter has not the time, nor probably the *patience*, which this kind of study demands.

During a Royal Academicians' directorship of the National Gallery the best purchases have not been made as regards the authenticity of the pictures, and still less as to their state of preservation.

If we are to solicit the opinion of artists *qua* painters as to the advisability of restoring or not restoring a given picture, can they tell us, with their dependence on the factory products of the colourman's trade, what are the different varnishes on the picture, and what is their nature, and what particular method should be employed for their removal? I doubt it.

Can they indicate to what extent the picture is over-painted, and whether the overpaint is removable or not? I do not think so.

We hear a great deal about the "patina" and its removal! Very amusing! We know of patina on stone, metal, earthenware objects, &c., but there is no such a thing at all as "patina" on old paintings. What is called "patina" on old paintings is a coating of several layers of discoloured varnish, added from time to time, and sandwiched with dirt. This coating came to be regarded by some as a holy and integral part of the painting, yet the master's hand never put that on. It

SHOULD OLD MASTERS BE RESTORED?

It is common knowledge that when a painting is covered with discoloured varnish and dirt we do not see the true orchestration of the artist's colour scheme. What is often overlooked is the extent to which the tonal values are changed in themselves and in relation to each other. Furthermore, the impasto with its brushwork, the fine crisp touches, and the glazes, which reveal the very individual characteristic of the master, are buried under the dirt and discoloured varnish.

I would like to ask especially those eminent painters who are opposed to restoration what they would think of their own pictures if these were covered with several coats of discoloured varnish sandwiched with dirt?

Many art-lovers have the erroneous impression that by removing the varnish, some of the paint is also necessarily removed. This is not at all so. Old original paint is not so easily removed as most laymen imagine. It requires an effort to do so. As a convincing proof of the nicety with which cleaning can be carried out by modern methods I mention the following: The hair on the chest and other parts of Adam's body, on the panel which forms a part of Van Eyck's Ghent Altar-piece, painted with such delicacy, and, at the same time, with paints belonging to a group which possesses little resistance to the methods employed for the removal of varnish, namely, a black most probably having an admixture of a brown—has yet retained all firmness and crispness after cleaning.

The suggestion that the paint has been removed from the lower part of the "Philip IV" is perfectly true, but it was not Velazquez's paint. On account of its unevenness and patchiness, the foreground of the portrait had always given me the impression, before the cleaning, that it had been tampered with before. Very likely at the request of a previous owner the entire lower part of the picture including the legs was glazed over at some time or other so as to tone it down. It is now in its original state. As to the face it has been painted flatish. A recent careful examination of the portrait, without the glass, has convinced me that the picture is in a perfect

state of preservation, especially the face. Not only has it not suffered from the last cleaning, but luckily neither from the previous ones.

The question then arises, are all paintings restorable? The answer to this greatly depends on the nature of the varnish the picture carries.

There are paintings which have been coated with copal and other kinds of oil varnishes, and sometimes even with coach varnish. This is often not removable, and will not yield to any solvent or any other methods. The coat is so tough and is so strongly attached to the paint that it cannot be moved without serious damage. Such pictures must be left alone. Fortunately their percentage is very small.

Some connoisseurs are of the opinion that it is best not to touch pictures which have been heavily repainted. Not at all. This is the very class which should be tackled. They have a tremendous amount of additional paint piled on. Very often whole parts of the picture have been bodily and quite unnecessarily overpainted by some vandals, instead of being carefully and sparingly repaired in places here and there. Is it not better to have these eyesores removed and skilfully restored by the technique of the modern restorer who can carry out the necessary repairs with a mere fraction of new paint?

It is true that great damage has been done in the past to many important works of art by a so-called restoration, but this damage was caused in most cases generations ago. In the old days very little was known about the cleaning of pictures, and every amateur used to experiment with all kinds of brutal methods; corrosive acids, sandpaper

and even files were employed for cleaning pictures. That is when the irretrievable damage was done. This is greatly the cause which brought about the restoration "fear" that is now so difficult to dispel in spite of the fact that in our days restoration is a new art which has been brought to great perfection with the aid of modern science.

Restoration has been instrumental in bringing to light in recent years numerous works of art which were lost



Fig. II. The same picture as Fig. I after restoration and now attributed to "the Collaborator of the 'Magdalen Master' "

A P O L L O



Fig. III. THE HEAD OF HOLBEIN'S "CHRISTINE OF DENMARK"
From the painting in the National Gallery

SHOULD OLD MASTERS BE RESTORED?



Fig. IV. THE LEFT EYE FROM THE PORTRAIT OF CHRISTINE OF DENMARK (See Fig. III)



Fig. V. THE NOSE AND MOUTH FROM THE PORTRAIT OF CHRISTINE OF DENMARK
(See Fig. III)



Fig. VI. THE TEMPTATION OF ST. ANTHONY By LUCAS VAN LEYDEN
Brussels Royal Gallery Before Cleaning

to us for centuries. Many pictures which were considered to be of little artistic value have proved, after cleaning and removing the over-paint, to be in reality highly important masterpieces. Through the recent cleaning of a picture the National Gallery has been enriched with a Paolo Veronese, which has been masquerading for generations as only a copy after this master. We might mention here just a few of the many important masterpieces which have been brought to light only in the last few years: "St. Luke drawing the Virgin," by Roger van der Weyden, in the Boston Museum; the "Holy Family with the Lamb," by Raphael, in Lord Lee's collection; the "Portrait of Sir William Butts," by Holbein; and lastly, Rembrandt's "Juno." Nor is it, perhaps, inopportune to cite here the case of the Frans Hals in the Edinburgh Gallery here illustrated. In this case, it is true the identity of the master was never in doubt, but cleaning revealed the original and totally

different conception of the portrait. The *œuvre* of every great master has been enriched by such finds. The importance of it can hardly be over-estimated. If all old masters were cleaned, the history of painting would, I have no doubt, have to be *extensively rewritten*. When the "Temptation of St. Anthony," by Lucas van Leyden, in the Brussels Gallery was restored, it revealed that entire figures had been painted out in the lower right-hand corner of the picture. On the left side appeared two hands; judging from their posture they probably belong to a figure of a donor. The restoration has also given us a conclusive proof that the picture was cut (Figs. VI and VII).

When the Paumgartner Tryptych in the Munich Gallery was cleaned in 1902, the art world was amazed to see to what extent the picture had been camouflaged, especially the two wings, which had been falsified by the addition of landscape backgrounds and accessories.

SHOULD OLD MASTERS BE RESTORED?



Fig. VII. THE TEMPTATION OF ST. ANTHONY By LUCAS VAN LEYDEN
Brussels Royal Gallery After Cleaning

In the Giotto Exhibition, which is at present on view at Florence, there were some extraordinarily convincing examples of successful restoration, to which Mrs. Hilde Weigelt, the writer of an article on the show, referred in the September number. Thanks to her and the courtesy of the R. Soprintendenza, Florence, we are now able to illustrate a further striking proof of the tremendous importance of judiciously carried out work. In this case—see Figs. I and II—the original XIVth century picture had been completely altered by over-painting in the XIXth century. In lieu of the small attendant figures of saints, two large kneeling figures were superimposed, thus almost completely altering the subject-matter, but what is still more serious, the whole design. The purity and austerity of the Quattro-centist becomes by the addition of the bead necklace sentimental; and the wonderfully flowing linear rhythm is hidden by the introduction of false spatial realism.

Extremely good work is now being done in Belgium under the guidance of the Director-in-chief of the Brussels Galleries, Professor L. Van Puyvelde, who is an authority on restoration. First, the Van der Paele Madonna by Van Eyck in the Bruges Gallery has been cleaned. It was illustrated in the article by Professor Van Puyvelde in the *Apollo* of January, 1935. The success of this work, done by the able restorer J. Vanderveken, was so much acclaimed that it silenced even the bitterest anti-restorationists. Encouraged by this success the authorities have now proceeded to clean the world-famous masterpiece by Van Eyck—the Ghent Altar-piece—some panels of which have so far been done. The revelation of the full glories in these panels is amazing. The plasticity of the figures increased immensely by regaining the true tonal values.



Fig. VIII. A FRANS HALS PORTRAIT (OF VAN DONCK) IN THE NATIONAL GALLERY, EDINBURGH
Before Cleaning After Cleaning

An important factor came to light through cleaning these Van Eycks. Contrary to the general belief that this master was the father of oil painting, according to Mr. Vanderveken, the pictures cleaned are *in tempera*.

There are many pictures in our National Gallery that require cleaning. We would like to draw attention particularly to Holbein's "Duchess of Milan." While this picture is not in reality in a bad condition, its actual state is deplorable. There is modern paint clumsily dabbed on all over the drapery in big patches, and on each side of the two panel joints. The face is covered with almost childish scribbles, and the delicate modelling is broken up by it. If this portrait is cleaned and the over-paint removed we shall have a revelation. The black silk drapery will become deeper, richer, and more sparkling. The blue background a lighter and purer blue, and, consequently, it will make the figure stand out much more, as was originally intended by the master. When all the "make-up" is removed from the face there will again be the delicate Holbeinesque modelling. If any repairs should have to be done they can be effected with a hundredth part of the modern paint which is already on the picture, and at the same time it can also be done so skilfully that it will not interfere with the quality of the master's work, as it does now.

As it is rather difficult to observe the condition of the face in the position the picture hangs I had a photograph taken some time ago of the face in its natural size in order to study it more closely, and when I carefully examined the photograph I was shocked at the appallingly bad work which was put on some time or other in such an amateurish way (see Fig. III and details Figs. IV and V).

The radical differences in the conception of the Frans Hals portrait (Fig. VIII) are revealed by, and accounted for and justified in the cleaned state.

It is worth recalling here that before Titian's "Venus and Adonis" in the National Gallery was cleaned great doubt was expressed by many connoisseurs about its authenticity. The painting has benefited from the removal of the overpaint so much in strength of draughtsmanship, colour and handling, that nobody can now doubt the master's hand. If Leonardo da Vinci's "Virgin of the Rocks" in the National Gallery were cleaned we should probably hear no longer that it is only a school-piece and that the original is in the Louvre. From the superficial examination under the glass in the Gallery, I venture to think that this picture has very little overpaint, if any at all, but it has a peculiar effect from its numerous coats of crusty varnishes which very much obliterate its fine qualities.

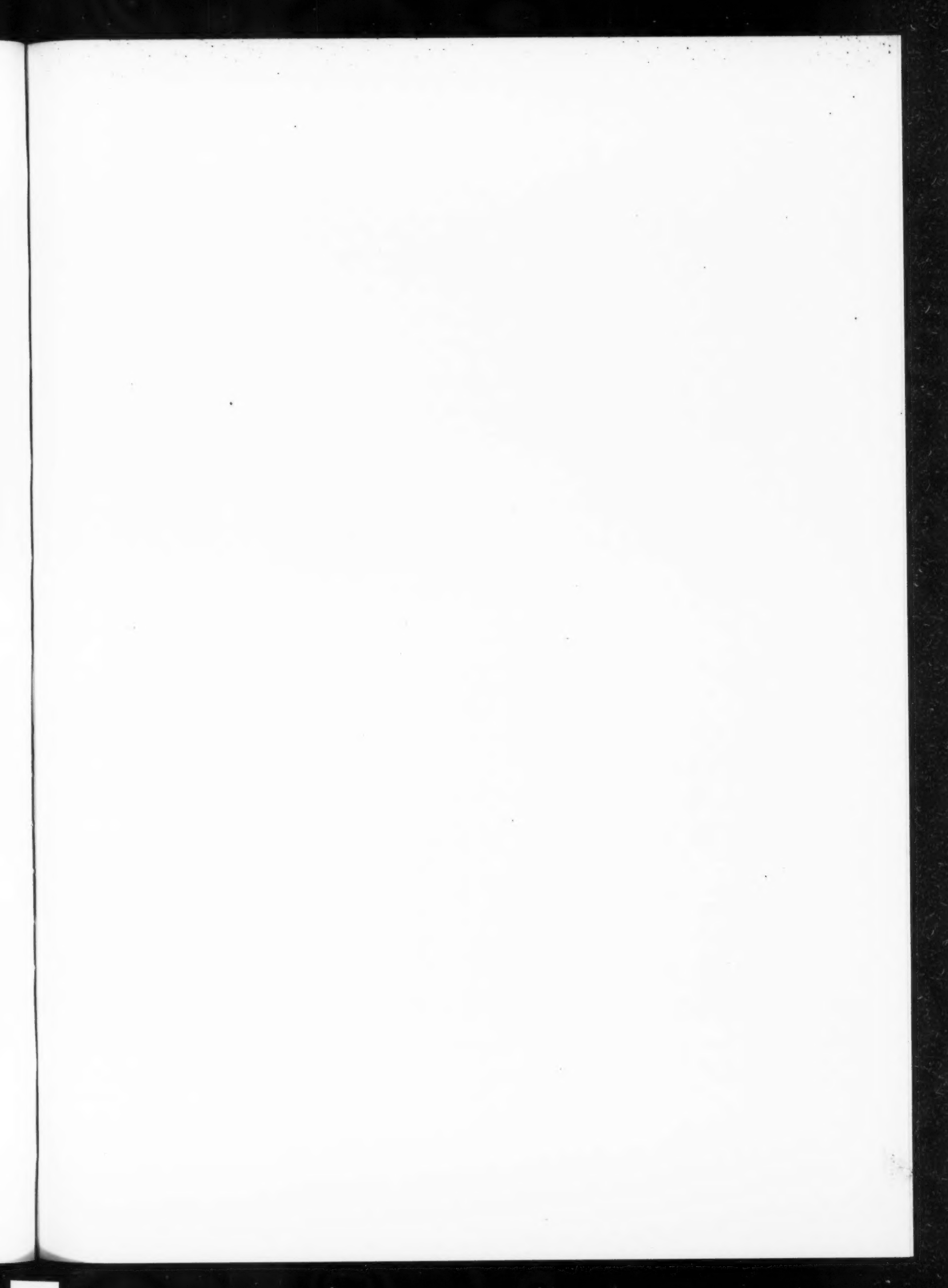
To sum up what good restoration actually does for a picture:

Firstly, it arrests the decay of the picture.

Secondly, the colour scheme is restored to its original state, and so are the tonal values as well as all the fine touches with their crispness, the delicate glazing and the brushwork. In a word all the finest attributes which make a masterpiece are again exposed in their full glory.

Thirdly, it makes the expert's task easier in arriving at an attribution of the master's work.

In fact to praise a painting with the discoloured varnish and dirt on its surface is as bad as appreciating a symphony played out of tune, and to prefer it that way!





PHILIP HERBERT, FOURTH EARL OF PEMBROKE

By VAN DYCK

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NOTES FROM NEW YORK

BY JAMES W. LANE

NEW YORK is taking great pleasure in welcoming to this country, where it is now on view in the International Building of Radio City, a very fine travelling exhibition of representative Swedish decorative art. A committee from American museums and two Swedish-American bodies invited the Swedish Government to send over this display in honour of the tercentenary of the State of Delaware, which was originally settled by Swedes in 1638.

From prehistoric art (the catalogue rather rashly locates such art as anywhere between 6000 B.C. and A.D. 1000) have been selected objects as various as brooches, necklaces, axes, drinking cups, and a graceful razor, in form more like a scimitar, from the later Bronze Age, 1100-600 B.C. Such a razor, indeed, must have been greatly used, for it seems to be mostly handle and guard, in contrast with modern razors that emphasize the blade. Incised runic staves of about A.D. 700 are not the least interesting of this prehistoric art, their borders sometimes having a definite relationship with the interlaces in Irish crosses and manuscripts. Swedish peasant art has always been affectionately regarded by the Swedes. Although still produced to-day, it received more or less a body-blow with the introduction of industrialism to Sweden in the latter half of the XIXth century, and the best period for it was during the four hundred years from about 1400 to 1800. Then the country people fastidiously fashioned the hames of harnesses, distaffs, mangling boards and harness-bows. Whether they worked in wood or in iron, they seemed at home in intricate filigree and floriate designs in which the larger purpose of the whole was not lost. The painted sledges, cupboards, chests and wall hangings all bespeak a love of primary colours, especially red, which, even when neutralized, produce a gay appearance. To-day in Sweden one sees in the towns almost as much *chinoiserie* as peasant art, for the former became popular in the XVIIIth and early XIXth century due to the tea trade and, because it caters to the Swedish love of the exotic and warm countries, has been adapted by



PICTURE-STONE. VIIIth century A.D. Found in Parish of Stenkyrka, Island of Gothland
From the State Historical Museum, Stockholm
(Swedish Tercentenary Exhibit, Radio City, New York)

and German XVIIIth-century importations of ideas of elegance for the rich aristocracy. On my visit to Sweden I saw how hollow these echoes of the XVIIth-century and XVIIIth-century Renaissance styles became. In galleries and in the private collections of the Counts Wachtmeister there were echoes of Richard Wilson in the not very well drawn landscapes of Elias Martin, and of Nattier in the portrait and conversation pieces of the Parisianized Roslin and Pasch. The more classical a painter could become, in emulation of the ideal of "good taste" (which then seemed to exclude all taste save the gracious elegance of the Louis XIV type of portraiture and the Claude type of landscape), the better he was, and Sweden is, unfortunately, flooded with such generally uninspired works. On the other hand, Jordaens and his school multiplied, too, perhaps as an antidote, which is why, side by side with silken elegance, there exists a regular charnel-house of fat nudes, grocers' stands and groaning sideboards, painted to the life with a fidelity that was, in this case, death—to art. Outside of wall paintings, which were mostly scriptural, there never seem to have been paintings depicting native Swedish life.

modern furniture-makers. But it is the peasant art, as it is the stories of Selma Lagerlöf, that reveal the essence of the Swedish nature.

That nature, as I found on a recent trip to Sweden, is country-loving in the extreme. If the national pace or tempo of England, for example, is more leisurely than that of the United States (which is a truism), then the pace of Sweden is as much behind that of England. Imagine a country into which industrialism has still hardly penetrated, where, save in one or two cities (there are scarcely more than three cities of city-size), the freshness of country living pervades everything, where the quiet melancholy engendered by rural solitude is transformed with a bountiful joy in social gatherings, and you have something of the simple, hearty Swedish spirit.

Painting, in which the present exhibition is full, shows this spirit, but it is complicated by the French

It was not really until what one critic has called the Age of Gold, from 1870 to 1900, that Sweden was able to shake off the Continental yoke on its painters and bring to light, in the persons of Zorn, Carl Larsson, Liljefors and Prince Eugen, King Gustav's brother, native painters that could be called very notable. Although Zorn, the Swedish Renoir, may be studied in the tercentenary exhibit by a most interesting oil of a folk dance as well as by many of his familiar oil studies of women bathing "in the altogether," as most people do in Sweden, his iterativeness of theme and style has begun to "date." Larsson, a less dashing brushman, nevertheless, caught in his pale fresco-coloured water-colours Swedish genre. The honest heart of rural Sweden is in them, and no one, therefore, could better have done the portrait of Selma Lagerlöf. Bruno Liljefors is a bird-and-animal painter of prolific but unequal force. He had done great things. The "Hawk Attacking a Blackcock," lent by the National Museum of Stockholm, Sweden's Louvre, shows his impressionistic dash. Some of his paintings are very mediocre in design, compared with the bird canvases of, for instance, Peter Scott. But what other wild-life painter has Liljefors's powers of observations and his sense for large-scale dramatic pictures. Prince Eugen is, I think, the finest decorative artist among Swedish painters. His simply worked-out landscape, "The Cloud," has something of the sweep of a Gainsborough and the "blasted-heath" feeling that Crome gives you, and it is deliciously painted. The Prince's mural decorations for the Stockholm Town Hall are about

the most marvellously and richly modern paintings in Sweden.

Michelangelo's versatility as a sculptor of religious objects is usually considered less than that, for example, of Donatello. We remember Michelangelo's numerous Piétàs and his fondness, in pigment as in marble and bronze, for the Deposition. But, as a portrayer of the Crucifixion in sculpture, he seems to have been not at all known. The reason for this is based on the fact that no existing sculpture of the Crucifixion is definitely attributed to him. Yet a most interesting accession just exhibited by the Metropolitan Museum—in addition to the artist's own drawings of the subject in the British Museum, the Library of Windsor Castle, and the Louvre—proves rather that with the idea of Christ on the Cross Michelangelo was preoccupied. The accession represents a bronze group of Christ and the Two Thieves. As far as the style goes, the observer would say, as is now officially supposed, that these figures, at least those of the thieves, so full of the muscular, anatomical grace associable with the sculptor's genius, were either designed by him or copied from his designs. Indeed, the Bad Thief at the left of Our Lord is such a beautiful figure, facially and structurally, that only an Italian like Michelangelo, who was in love with ancient Greece, the tensile contortions of anatomy, and the heroic size, could have originated it. But historical evidence, too, points to these figures being copies of Michelangelesque figures or designs. There are in various Spanish collections, public and private, a number of crucifixes which, as the *Museum Bulletin* says, from



DRINKING-HORN. Wood with bronze mountings. XIIIth century.
From the State Historical Museum, Stockholm.
(*Swedish Tercentenary Exhibit*, Radio City, New York)

NOTES FROM NEW YORK



CRUCIFIXION GROUP AFTER MICHELANGELO. Bronze.
Courtesy of the Metropolitan Museum of Art

illustrations made by Gomez-Moreno, "are amazingly like the central figure from our Crucifixion group." These crucifixes had themselves been copied from a crucifix that found its way to Spain in 1597 in the hands of one Franconio, a Spanish silversmith returning from Rome, who with others ascribed it to Michelangelo. Further reasons for the ascription are that (a) the art of Michelangelo, the artistic genius of his time, would naturally be and actually was in demand for copying; (b) the Spanish crucifixes bear a great resemblance to a Christ in relief on the bronze ciborium now in the Museo Nazionale of Naples, for which Michelangelo drew the designs—a Crucifixion that in composition is very similar to the drawing by Michelangelo in the Windsor Library. The critic Gomez-Moreno has also emphasized an unusual fact that crucifixes after Michelangelo revert to the mediæval writings of Saint Birgitta (Bridget) of Sweden in that she said in her Revelations that Our Lord, in a state of great emaciation, His beard sunk on His breast, was affixed to the cross with His left leg crossing the right, a separate nail in each foot. Also the Bad Thief is so like the bronze model for the Bad Thief in the Berlin Museum (cast from a wax study modelled by Michelangelo), which has been attributed by Dr. Bode to Michelangelo, as to leave little doubt that the museum's Thief may be a very faithful copy. Thus, this new accession, only link between the Spanish crucifixes and the Berlin Thief, suggests that originals once existed. To leave no loopholes, however, about a Spanish attribution, the *Bulletin* concludes by stating that no bronze of a crucified

Thief exists in Spain. Hence, this Crucifixion is Italian and "reveals an unknown composition as Michelangelo seems to have planned it."

The American Legionnaires have recently been making mincemeat of New York in their carnival, parading and making valiant cries of "Peace," concomitant, of course, with cries for adequate preparedness against attack. Thinking it might interest the invasion of these members of the last war into this city, the Museum of Modern Art drew forth from its portfolios fifty of the war etchings of Otto Dix. Dix, a German who had four years of the Western Front, did not do these etchings until 1924. The fifty on exhibition, sketches for which were made in wartime, were peculiarly horrible, the acme of the macabre. Yet some observers say that they are just. No gangrenous details are spared in these plates that show dead or dying soldiers, but it is interesting to note that these phantasms and cadavers of the Great War have brought a greater scientific knowledge, as, for instance, that gangrene germs are now applied in serums to stop gangrene itself. As though with a whiff of fresh air the museum showed adjacent to the Dix prints the joyous, pre-battle, if fantastic and pastel-coloured "Armoured Car," painted in 1915 by Severini, the Italian Futurist. It then quoted from the Manifesto of Futurism, written in 1909: "We Futurists want to glorify war . . . the world's only health-giver . . . and militarism, patriotism, the beautiful ideas that kill. . . ." All of which seems very up-to-date even after thirty years.

BOOK REVIEWS

THE BIRTH OF BALLETS-RUSSES. By PRINCE PETER LIEVEN. (George Allen and Unwin, Ltd.) 15s. net.

This admirable book deals chiefly with the Diaghileff ballet from its birth in 1909 to the end of its 1914 season. Only cursory and somewhat unsympathetic references are made to the company's post-war productions, but this is amply compensated for by the illuminating treatment which the first ten years of this century receive. It was during this period that the foundations of the Ballets-Russes were laid, and that the outlook which inspired much that is best in contemporary Russian art was born. Alexandre Benois is presented in something nearer to his true proportions than in any other publication, and for this reason alone Prince Lieven's book should be read alike by all those interested in Russian art and culture, as well as by all ballet lovers.

The latter will derive uninterrupted pleasure from this volume, which is the only true and worthy successor of such classics on the ballet as Svetlov's, Levinson's, and Bakst's works. There is none of that exaggeration, prejudice or posing which has characterized some of the books that have recently appeared in England, and, although at times it does not perhaps give Diaghileff quite his due, it is on the whole remarkably impartial.

A short section is aptly devoted to the de Basil ballet; and very sympathetically written. In this connection, however, a major fault is the sad omission of all reference to Alexandra Danilova, although Baronova, Riaboushinskaya and Toumanova all receive high praise. Danilova was always a great dancer, and is now in her prime, and her name at any rate should grace at least one page of so authoritative a book.

On page 305 occurs the somewhat surprising remark that the London "production of the Sleeping Princess was very successful; it ran for three consecutive months and was performed ninety times." On page 344 this false impression is corrected by the statement that "the ballet was not a commercial success." In actual fact only a very few in the audience fully appreciated this magnificent production.

T. T. R.

THE OLD HALLS AND MANOR HOUSES OF NORTHAMPTONSHIRE. An Illustrated Review. By I. ALFRED GOTCH, M.A., F.S.A., PP.R.I.B.A. (London: B. T. Batsford, Ltd.) 21s. net.

This is a very satisfactory work, by a most competent writer, and richly illustrated. Mr. Gotch knows his subject thoroughly, as he does the history of architecture; and contrives, in a very pleasant and readable way, to give some idea of the whole story of English architecture contained in the great houses of this county. "No Shire"—said Norden in 1610—"can answer the like Number of Noblemen, as are Seated in those Partes"; and many of these "Seats" remain to our day. In them we may pass even from the feudal conditions, when the lord, his family and retainers lived, and, at first, even slept in the great hall, to the "great outburst of building of Elizabethan times," when houses "were built for splendour as well as comfort," to the "leaning towards classic" brought by Inigo Jones from Italy (Drayton House-entrance) and by his pupil, John Webb (Lampport Hall, Thorpe Hall, with its fine staircase, Stoke Bruerne and Kirby Hall);

while the XVIIIth century, and even the Regency, is represented.

Among such a number of fine old houses a selection is imperative; and I can only mention here the magnificence of Burghley House, "the work of William Cecil, the great Lord Burghley of Elizabeth's time"; though its beautiful "terraces, fishponds, fountains" were swept away about 1780 by "Capability Brown" in the then craze for landscape effect. Scarcely less nobly planned is Drayton House, which so delighted Horace Walpole; Althorp, home of the Spencers, and Castle Ashby of the Comptons, still the residence of the Marquess of Northampton, where Brown also did great mischief. What strikes the reader is that in these old mansions we possess a priceless treasure, a chapter of our English architecture written in stone: if they are to be swept away under modern conditions the loss will be irreparable.

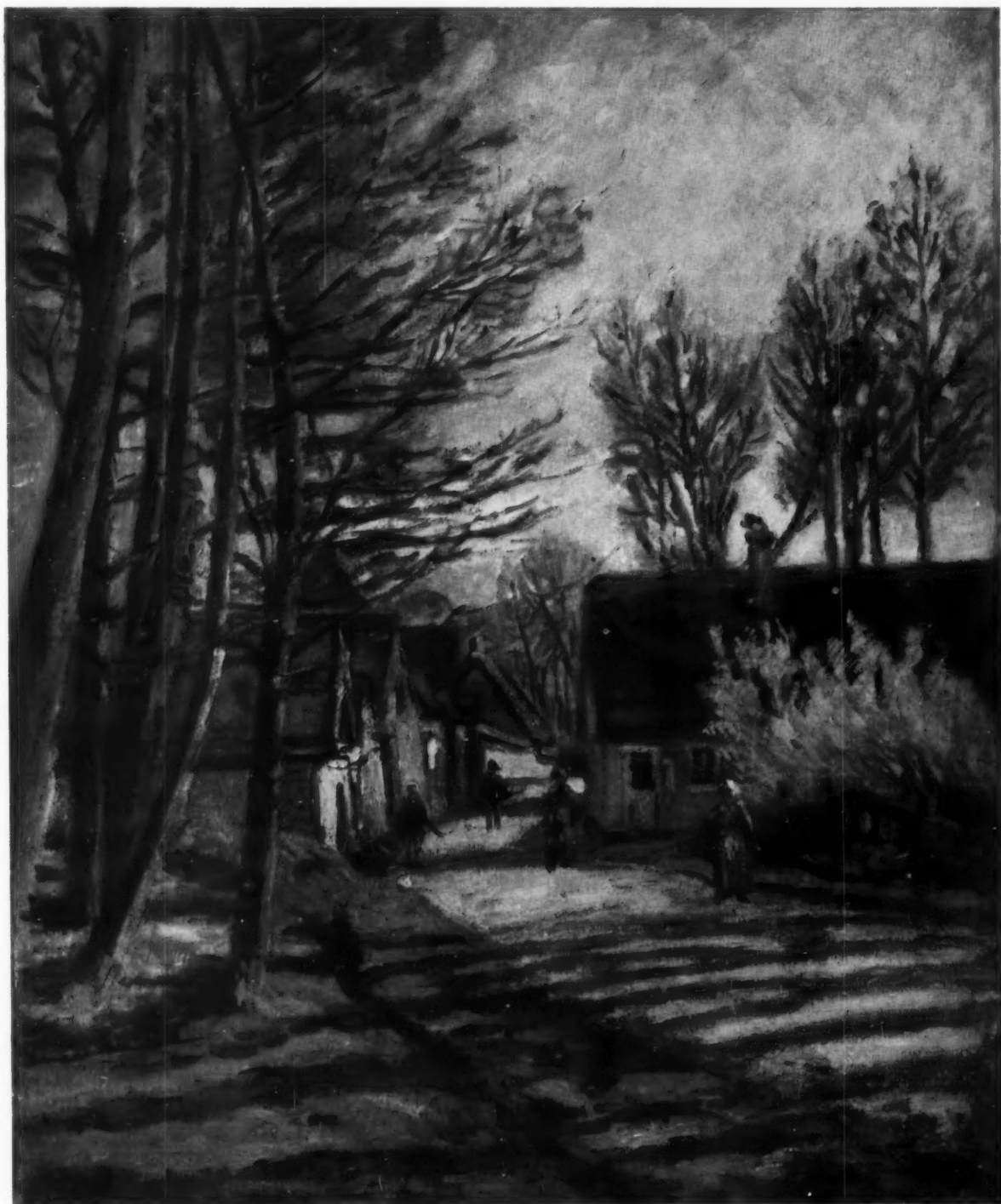
S. B.

CATALOGUE OF THE PICTURES BELONGING TO HIS GRACE THE DUKE OF PORTLAND, K.G. Compiled by RICHARD W. GOULDING, and finally revised for press by C. K. ADAMS. (Cambridge: University Press.) £3 3s. net.

The appearance of a catalogue of another of the great private collections of England is an encouraging sign to students of History and the Fine Arts. But Welbeck is not only one of the greatest "hospitals of old portraits" in England, it is deserving of and has received what is, up to the present, the most scholarly and fully documented catalogue of any English private collection. The portrait history of at least eight of the greatest families of England is here set forth with all the available evidence from the fronts and backs of the pictures themselves, from the old lists and catalogues and from such bills and receipts as have been preserved. The material was assembled during the nearly thirty years of the late Mr. Goulding's tenure of the Librarianship at Welbeck. His mellow and cautious mind sifted the vast material with orderly care: he visited innumerable collections for comparative material, and he sought the advice of the most competent scholars in every field. The editing of his manuscript by Mr. Adams has been done no less well, and the editor's notes, though few, are always discreet and never unnecessary.

Unlike many catalogues of private collections, this volume does not take the names of the greatest masters in vain and attach them to inferior paintings. Indeed, the caution has sometimes been rather excessive, and some of the swans are made to appear as geese. No. 429, called "Artist unknown," is a fine Lely of about 1645, as the early catalogues indicate; and No. 363, which is called "Copy after Lely," is surely the original.

The indices of both sitters and artists are not merely a convenience for study, but separate works of scholarship and reference in themselves. In the first there is a great deal of material for the genealogist and lists, with a great deal of new material, of other portraits of the sitters mentioned. In the second are often included documents which give unpublished information about various artists who were especially employed by the family patrons. The entries under George Barret,



JOUY L'ENTREE DU VILLAGE

By ARMAND GUILLAUMIN

From the Guillaumin Exhibition at the Leicester Galleries

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BOOK REVIEWS

Comer, Francis Elliott, Goupy, Thomas Hill, Kneller, Richardson, and Wootton all give information of this kind, so that the book becomes one of the essential source-books for the student of British painting. It gives clues to the activity of those regional portraitists who seem to have moved from house to house in the XVIIth and XVIIIth centuries, and prepares the way for clearing up much that still remains obscure in the history of British portraiture.

E. K. W.

POMPEII. By R. C. CARRINGTON. (Clarendon Press.) 10s. net.

This excellent little volume deals with a city which, as the author says, is more famous to-day "than it was in the ancient world." In a concise and informative style the ruins are interpreted on historical lines, beginning with the story of the eruption, and the subsequent excavations. Pompeii was first damaged by a serious earthquake in February, A.D. 63, and had to some extent been rebuilt by the time of the disastrous eruption (August, A.D. 79); but many of its public buildings had not been reconstructed, as the authorities had undertaken so great a scheme of modernization that progress had been slow.

The author continues to describe the plan of the town, the municipality, education and amusements. There are chapters, also, dealing with agriculture, trade and industry, and art is divided into four sections: architecture, wall decoration, metal-work and pavements. There are twenty-four plates and as many figures in the text, including maps and plans. No short review can do justice to this valuable little work which, in view of the recent activity of archæologists, should find the ready welcome that it merits.

J. G. N.

BOOKS RECEIVED

COLOUR AND FORM. By ADRIAN STOKES. (Faber and Faber, Ltd.) 6s. net.

LA PEINTURE FRANCAISE D'AUJOURD'HUI. By DOROTHEE BERTHOUD. (Paris: Les Editions d'Art et d'Histoire.) 20 frs. net.

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ART NOTES BY THE EDITOR ROUND THE GALLERIES



SELF PORTRAIT By J. B. MANSON
*From the Manson Exhibition at Messrs. Wildenstein's
Gallery*

FOUR COLOURISTS BONNARD & VUILLARD AT MESSRS. ROSENBERG AND HELFT'S, GUILLAUMIN AT THE LEICESTER GALLERIES

J. B. MANSON AT MESSRS. WILDENSTEIN'S

Good fortune made it possible within the last few weeks to study and enjoy the work of a number of painters whom one can group together as *colourists*. They are Bonnard and Vuillard at Messrs. Rosenberg and Helft's and J. B. Manson at Messrs. Wildenstein's. Let me say at once that Mr. Manson, though English and much younger than the two French painters, "goes" extremely well with them, which, things being what they are, is paying him a compliment. The other colourist, whose exhibition at the Leicester Galleries was not yet hung, though I was granted a preliminary inspection, is Armand Guillaumin, one of the original Impressionists, who, almost a nonagenarian, died only ten years ago.

All these painters have two things in common. They all come out of the French school of impressionism, and they have all worked through from a realistic or, better expressed, from an objective rendering of natural

light effects into an individual orchestration of nature's colour effects. In a sense, therefore, they are abstract painters, since subjective abstraction from, rather than purely objective rendering of nature, is their aim.

Guillaumin is the most realistic; but unlike Monet, with whom he has affinities, he, after an early and sombre period, reached out into warm, brilliant, sunlight effects, in which crimson reds and greens dominate the orchestration.

Bonnard is next in realism; he also has a broad touch, and avoids, as they all do, the factitious aid of black. Compared with Vuillard, he prefers bigger forms, larger spaces of colour; but he is not nearly so good a designer. By this I mean that his pictures are not so self-contained as Vuillard's. It is amusing for us to see such a Sickert-like subject as "Nu au Canapé" transposed from the Whistlerian gloom into bright daylight; but incidentally this picture also shows a certain weakness in Bonnard's design, because the white "lingerie" at the model's foot interferes with the drawing without satisfactorily clinching the composition. However, Bonnard is a colourist of originality and sensibility. On the whole, nevertheless, Vuillard seems to me to be the greater artist. The interior called "La T. S. F.," an artificial lighting effect, shows him at his worst—which, for the majority of artists, would still be very good indeed; but it is commonplace in its solution of difficulties. He is at his best in another interior "Madame Vuillard et la Famille Roussel"; and this picture also explains most readily what he is getting at. The company is sitting round a table, and the table is covered with a tablecloth, and pictorially the pattern on the tablecloth is the most important thing in the picture. It will be seen, therefore, that Vuillard's aim is to entertain the spectator with the design of colours and not with the incident which it purports to record. Once one has grasped this, his art needs no further aid to enjoyment. "Femme dans un Intérieur" is keyed by her black tie; "Vase des Fleurs" is a studio interior in the colours of a seascape. "L'Ecolier" is another delightful thing; but the fashionable elegance of "La Parisienne's" frock has let the painter down.

Mr. Manson, the director of the Tate Gallery, holds his own very well indeed. He is not like the others, an *intimiste* in the sense that he does not confine himself to interiors; if his *œuvre*, as here seen, looks French, we must not forget that he came out of the Camden Town group with its French inspiration and its Sickert-Gilman associations. "Over the Sticks" suggests Degas, "Near Rye: Summer" Pissarro, and "Sun-flowers," I suppose, Van Gogh; whilst "Mary at the Piano" has affinities to Gilman. Having thus deliberately picked out the affinities, I hasten to add that, as all the rest of the pictures show, Mr. Manson is an artist of pronounced individuality. He is, as I have insisted, a colourist. His serene and harmonious compositions are designed in colour, by which I mean that neither

ROUND THE GALLERIES



A VIEW OF HIGH STREET, BIRMINGHAM
From the Aquatint by J. C. STADLER after a Drawing by T. HOLLINS
At Messrs. Frank T. Sabin's Galleries

line nor silhouette nor mass can express it. In this way he gets his most charming effects from the simplest stimuli. "End of the Garden, Les Rossignols," "The Drive, Hooe," "Dark Trees, Hooe," a "Still Life" with books, and "Flowers: Scabious and Dahlias" are some instances. In the last-named the blue of the scabious seen against the chintzy background is in itself sheer joy; just as the green of the "Dark Trees." For his portraiture I do not care quite so much, though it is conceived in the same spirit of colour. Perhaps that is their fault; one tends to overlook the sitter, though the one here illustrated is an exception, perhaps because there is nothing else to look at.

OLD ENGLISH VIEWS. MESSRS. FRANK T. SABIN'S AUTUMN EXHIBITION

This exhibition is brimful of interest; but unfortunately one could not convey this without long descriptions to which, in fact, the show is admirably suited. The illustration which appears on this page gives a hint of what I mean. It is a view of Birmingham, published—surprisingly enough—in 1812. I say surprisingly because the view seems, unless my memory deceives me, very much the same as it is to-day. The Birminghamite will like to verify this and to discourse on the changes, almost imperceptible to one who has not been there for some time. Another picture here is a view of Braintree Market—an aquatint by R. G. Reeve after Robert Crane, who has dedicated it to

"Messrs. Sparrow, Simpson, &c., Bankers." Which is Sparrow, which is Simpson, and what did they and the etceteras signify 112 years ago in the history of Braintree, one would like to know. Then there is a colourful aquatint after G. B. Campion by C. Hunt, representing Eton, with a view of the triennial ceremony of the Procession *ad montem*, showing the new Queen Victoria in her carriage. The print was published in 1838. This needs a comment on *ad montem*, and whether it still takes place, and if not, why not—for which latter point there is an explanation. Then there is "Kew Palace," as seen from Brentford in 1819, but no more; and there is Richmond Park entrance as seen from within the Park, also in 1819, but also to-day; and a view of Liverpool in 1817—what changes!

So one might continue. The water-colours are of similar interest, only that in their case there are also more purely æsthetical pleasures, as, for example, in the fine water-colour by Philip Branson of "Devonport Town Hall, Mount Zion Chapel and Library," of 1842. There are two anonymous water-colours of Ramsgate and Margate, dated 1785, and "drawn from on board a yacht" in August. The artist has rendered the calm sea, and, indeed, the whole picture, in an almost Chinese manner. William Turner, of Oxford, is represented by a charming view of Thame, and Paul Sandby by a view of Worcester. And so forth. A most interesting panoramic view of the South Front of the late-lamented Adelphi Terrace by Robert Adam will give the lover of old London much to enjoy and to regret.



THE THAMES AT BATTERSEA CHURCH
By A. STUART HILL
From the Exhibition at the Tate Gallery

LONDON BRIDGES AND PORTRAITS BY A. STUART HILL AT THE REDFERN GALLERY

This exhibition is remarkable because the artist has found a source of dramatic design in the bird's-eye aspect of our London Bridges. Waterloo, Blackfriars, Charing Cross, Lambeth, Battersea and Chelsea, sometimes taken from opposite sides, provide him with his theme, which he has made exciting. The pre-Raphaelite precision which he uses for his portraiture is less successful. His Bridge pictures, however, should be acquired, one thinks, for the London Museum, and should be reproduced for the decoration of the many offices of the London County Council.

PAINTINGS BY JACQUES-EMILE BLANCHE AT MESSRS. ARTHUR TOOTH & SONS' GALLERIES

Jacques-Emile Blanche means much more to one of my generation than to younger people, because he belonged to that circle of painters to whom youth then looked up: Sargent, Boldini, Shannon, Ricketts, Beardsley. . . . But I knew him only as a slick and fashionable portrait-painter. This exhibition shows him in a new light—a landscape artist, setting down with deft, often Boudin-like, touches whatever happened to amuse him at the moment. "Casino Steps, Dieppe" (1930), "Racing at Le Touquet" (1935), "Piccadilly Circus" (1915), "Regent Street" (1908) and so forth. Unquestionably Blanche paints such things to amuse himself—and perhaps there is therefore none better than

the little interior of "The Artist with Bernard in the Studio," Bernard being an infant in a high chair coloured light blue, which blue clinches the design. But the two pictures, next to his brilliant portrait of George Moore, which held my attention most were two portraits of Sickert, one painted in 1895, when he was Walter, and the other painted in 1935, when he had become Richard. The former a bust of a clean-shaven youth in Rembrandtesque chiaroscuro; the latter a sunny full length of a white-bearded, scarlet-slipped "character." I should like to write pages about these two portraits and all they convey; but, firstly, there is not room, and secondly, to find out all they convey I should have first to read Blanche's memoirs, just published under the title "Portraits of a Lifetime." Let the reader visit the show and read the book, and my labours will be unnecessary.

SCULPTURE BY BARBARA HEPWORTH AT MESSRS. REID & LEFEVRE'S GALLERIES

To enter Barbara Hepworth's exhibition of sculpture was like being admitted to the shrine of a very mysterious cult. Abstract forms, fashioned with meticulous care in different materials, marble, alabaster, plaster, teak, lignum vitae, rose starkly into the air or rested remotely on platforms. There were spheres, spherical intersections, stelæ singly and in echelon, conoids, and so forth, measuring anything from 1 ft. to 4 ft. in height or width. They were impressive through their very starkness and, still more, because one felt that that starkness was achieved by devoted labour. Had they been made by nature or by machinery, had they been accidental or strictly geometrical, that impressiveness could not have resulted. So far good—but there is the fact that these things have no meaning and no purpose. They are not cultural implements—they have nothing in common—pace the writer of the catalogue preface—with neolithic art, nothing at all. And yet they are part of a cult, the intellectual's cult of pure form. I can think of only one place where they "belong." It probably does not exist, that place; but I hope it does. I mean the anteroom of Nirvana.



FRUIT AND MICHAELMAS DAISIES By E. BEST
From the Eleanor Best Exhibition at the Leger Gallery

ART NEWS AND NOTES

AN IMPORTANT ACCESSION TO THE NATIONAL GALLERY



DAMON AND THYRSIS

Attributed to GIORGIONE

One of four pictures painted on two panels as described hereunder

Four newly discovered pictures of the Venetian school have recently been acquired by the Trustees for the National Gallery with the help of the National Art Collections Fund. They are regarded as "probably the earliest work of Giorgione," painted in Venice about the year 1500. The four little pictures measuring about 8 in. square are painted on two panels which originally formed the doors of a cupboard or, it is suggested, perhaps of a musical instrument. They represent four scenes from an eclogue written in the last years of the XVth century by a poet named Tebaldeo, who is known to have been a friend of Giorgione's early patron, Pietro Bembo. In the first scene we see Damon, a melancholy shepherd, lamenting his unrequited love for Amaryllis; in the second (here illustrated) he is visited by his friend Thyrsis, who tries to persuade him to abandon his sad and solitary way of life and return to his friends. In the third scene Damon, beyond comfort,

breaks his cithara on a rock and stabs himself to the heart. In the last episode Thyrsis returns and finds the body of his dead friend lying pale and bloodstained on the ground while his sheep stray on the hills.

There is probably little doubt that these paintings, manifestly closely related to the famous "Tempesta," which formed perhaps the *clou* of the Italian Exhibition at Burlington House in 1930, are by Giorgione. His hand suggests itself not only in the relation of the figures to their setting—subtly varied in each composition—but also in certain personal characteristics. Moreover, they express the naïve sophistication of the Renaissance pastoral poetry of which Giorgione was the ideal interpreter.

The panels seem to be in a perfect state of preservation, mellow in original intention, and not in consequence of accidental "patination," and from every point of view form an important addition to our national treasures.



THE CLOUD By PRINCE EUGENE OF SWEDEN
See letter from New York, p. 284

THE R.O.I. EXHIBITION

Is art that is produced by the few and valued only by the few therefore higher art? It is, of course, easy to answer this question with an emphatic affirmative on the analogy that "higher mathematics" are necessarily the higher and necessarily therefore confined to the few who can master them. The analogy of art with mathematics is and has been quite seriously upheld by critics and aestheticians of great reputation. And quite naturally perhaps because it is more flattering to a writer if he can consider himself the master of a difficult subject than if he must write himself down to be merely a chronicler of things which everybody and anybody can enjoy without any special qualifications. I have no space here to go into this very interesting problem, which was brought into the foreground of my mind—it is, of course, constantly there in the background—by this show of the R.O.I. The present exhibition struck me as being definitely on a higher level than its predecessors, and, moreover, it happened to have the problem presented to the eye in a striking manner. In the principal room and in the place of honour were two pictures, namely, Mr. Davis Richter's "Rhododendron and a Silver Cup" and Mr. R. Kirkland Jamieson's "Beechwood." Both were well painted, and by Mr. Richter's standards his painting was better than Mr. Jamieson's. I should, however, not feel surprised if Mr. Jamieson were to assert that his picture was not painting only, it was art, whilst he could see little more in Mr. Richter's than good painting. And I should feel inclined to agree with him. Also, however, I think that whereas ninety people could see the good painting in Mr. Richter's, hardly more than ten would see the art in Mr. Jamieson's picture. Similarly there was one of the best paintings I have ever seen by Mr. Julius

Olsson called "Whitby Lights," but it seems to me not nearly such good art as Mr. Charles Ginner's "Church and Barn, Waltham St. Lawrence," or Mr. C. R. W. Nevinson's "St. Geneviève de la Montagne, Paris." Still more instructive was the contrast between Mr. A. F. W. Hayward's "Fruit and Wine" and the same painter's "Cottage Loaf and Cheese." The former was good painting and art in the manner of Van Kalf, the XVIIth-century Dutchman; the latter, in the manner of Chardin, the XVIIIth-century Frenchman, was, I submit, poor painting and poor art. Yet here was one and the same man plying his brush. Here is another problem. Mr. Leonard J. Fuller's "By Pass" was, in my view, neither superlative painting nor superlative art, but his lively picture, ringing with topicality and a genuine "reaction" to the life of to-day was, to my thinking infinitely preferable to most of the other and possibly "better" pictures. Amongst the exceptions I note the two pictures by P. H. Padwick; Miss Helen Mackenzie's "Old English Group"; Mrs. Abelson's "Stresa"; Mr. Robert Greenham's "The Dyke," and Mr. Jas. Proudfoot's "Sun on a House, Dieppe." In this last named picture the sun on the house is so deceptively painted that I had the picture removed from the wall to see if it was done by a trick of lighting. It was not. Quite remarkable!

SHORTER NOTICES

THIS YEAR'S ARMY OFFICERS' EXHIBITION AT THE Suffolk Street Galleries seemed to me on the whole far more attractive than their previous shows, mainly, I think, because fewer of these amateurs had attempted to compete with professionals by trying to do what even professionals seldom accomplish.

To single out a few exhibits for special mention, in the order of the catalogue, Colonel H. R. B. Donne's rendering of the stalactite-like architecture of S. Jeronimus, Belem, Portugal (1) is excellent. Captain J. C. T. Willis is represented by several good landscapes, so is Lieut.-Colonel Harold Markwick. Lieut.-General Sir F. W. N. McCracken was evidently amused by the kitchen garden effect of green basket chairs (84) which seem to sprout like cabbages. Lieut.-Colonel E. A. S. Gill's "St. Cloud, from Boulogne-sur-Seine" seems to express successfully an idea often used by C. R. W. Nevinson, namely, a view seen through tree branches. "Floods in Kent," by Major L. C. Brodie, has an almost Chinese feeling for design very rare with amateurs. Lord Baden Powell's pen design, "Canadian Strenuousness," has a verve in keeping with its boy-scout sentiment and motto. Lieut.-Colonel F. A. Goddard again interests, through his sturdy reliance on his own personal technique. Lieut.-Colonel G. S. Hutchinson's "Portrait" and "Machine Gunners" have the assurance of an artist who knows what he wants and gets it. This must suffice, though there are other creditable performances.

THE STORRAN GALLERY TRANSFERRED TO THAT CHARMING quiet backwater of Piccadilly, the Court Yard of Albany, has opened with an attractive show by a newcomer, Nicolette MacNamara. Miss MacNamara is a very naïve and childlike painter with the maturity of an artist. Her sense of colour and of humour is delicious; her sense of

ART NEWS AND NOTES

design not quite so certain perhaps; and this applies also to her sense of money valuation. At least, I think, she gives more value for her labour in "Catkin and Feathers" than she does in the "Irish Colonel," though here allowance has to be made for the extra dose of humour. Paternal advice would tell her that she must learn to draw, but one hopes, perhaps, that she will not take it lest she lose some of her other delightful qualities.

THE FORMER EDITOR OF "APOLLO," THE LATE T. LEMAN Hare, was an amateur of painting and a lover of flowers of such ardour that his "love" comes through. At least, there were in his memorial exhibition at the Leger Galleries a number of pictures which surprised one because their attraction was due to a technique which his "love" had evidently evolved out of its own strength. They were all, in the broad sense, impressionistic, but nevertheless distinguished by a personal technique, often due to the use of the palette knife. "Flower Faces," "The Bees' Bouquet," "The Corn Flag," may be mentioned as especially pleasing.

ZAWADO OF THE INTERNATIONAL ECOLE DE PARIS is what one might call a Cézanne with all the corners knocked off. That is to say his painting, particularly his landscapes, especially such as the "Mont Ste. Victoire" and the "Aix en Provence," are well designed and full of light, but the forms are gentler and the colours more suave. On the whole, an agreeable show this, at the Adams Gallery.

THE POTTERY DESIGNED BY MR. ERLING B. OLSEN, manufactured by W. T. Copeland & Sons, Ltd., and exhibited at the Brygos Gallery, seems to me to suffer from the cross purpose of its origin, the splitting up of design and "manufacture." The pots are neither entirely convincing as designs by a potter for piece-meal pottery nor as factory manufactured articles. The result is that only the very simplest pots in plain colours, particularly white, and dependent on the goodness of their shapes, are satisfactory. As the decoration increases so the appeal lessens, reaching its zenith in the pots with thickly applied ornamentation.

CONTRARY TO MY EXPECTATION, BASED ON HIS MANY mural decorations at Toynbee Hall, I found Mr. Archibald Ziegler's water-colours and oils light handed both in colour and touch. The artist, following in Whistler's footsteps, has found plenty of inspiration on Chelsea Embankment, but he has not relied on the kindness of evening mists to give the scene a romantic air. His forms are frankly assertive with the consequent risk of not always holding the rhythm of the design together. Although his oils suggest a water-colour technique I personally prefer them to the water-colours. "Near Turner's House" and "The Albert Bridge" I would single out as especially successful, and, amongst the water-colours, "The Lady Quirk" stands out.

THERE WERE THREE EXHIBITIONS AT THE LEICESTER Galleries, namely, Drawings by Francis Butterfield, Paintings and Water-colours by Marie Howet, and Paintings by Kisling; a Yorkshire man and a Belgian lady and a naturalized Frenchman from Cracow. Of these, only Monsieur Kisling is "a leading figure of the modern school." But he is not so modern as to frighten timid souls. On the contrary, his technique is of that

meticulous care which obtained until Titian and Correggio discomfited the ancient trade. In his paintings here there are affinities with painters so diverse as Modigliani ("Jeune Toulonnais"), Utrillo ("Amsterdam"), and our own Wadsworth ("Bateau et Grue"); but they are superficial and only cited by me for the purpose of general orientation. Actually, the "Jeune Toulonnais" is like Modigliani only in its rather melancholy psychology and the little townscapes of Amsterdam, of which there are several, are jollier and more kaleidoscopic than anything Utrillo has ever done. Kisling's real powers are best seen in the *probité* (in Ingres's sense) of the "Frère et Sœur" composition of two young people. A serious artist whose only shortcoming, in my point of view, is his sense of colour *value*. The royal blue background of his large flower-piece "Fleurs," for example, shouts itself to the fore of his colour orchestration.

Madame Howet, in contrast, is as sombre as any old master. The nude, entitled "Le Lierre et la flûte," for example, seems to have on it the mellowness of centuries, so low is it in tone; and, although she can be femininely charming as in the Laurencin-like "L'Ombre légère" and the prettily Victorian water-colour "Bouquet de Mai," her strong point is her sombreness. I confess that the large "Le Baie de Keem," in spite of its superficial emptiness, assumes on contemplation a striking air of grandeur. Somehow it reminded me of that strange contemporary of Rembrandt's, Hercules Seghers, in feeling that is, not in colour.

Of Mr. Butterfield's Picasso-influenced art, I have nothing to say, because I am not in sympathy with his outlook—which, I am willing to grant, is perhaps one up against me since, of course, there is no reason, logically, why painters, if they so choose, should not find their inspiration in following one another as others follow nature.



"NATURE MORTE"

By GLUCK

Exhibited at Fine Arts Society, Ltd.

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THE UNDERSIDE OF A SILVER TRAY

Made by DIGBY SCOTT and BENJAMIN SMITH in 1803

Showing the dedication as a wedding present to Sir William and Lady Gomm by the Eight Children of George III

Exhibited at the Antique Dealers' Fair. Lent by H.M. Queen Mary

NEWS AND COMMENTS

THE ANTIQUE DEALERS' FAIR

The articles and notes published in the September and October numbers in connection with the Antique Dealers' Fair had perforce to be written before the exhibition was actually open. Now that we have seen it and it has become a thing of the past we may sum up our experience.

It is our belief that the Fair looked—so far as its arrangement was concerned—better than any of its predecessors. Exhibitors seem to have taken a great deal of trouble to make their stands not only individually attractive, but to achieve within the small space at their disposal an æsthetical unity. No easy matter, because, of course, the furniture was not designed for cubicles; on the contrary, our ancestors—or those at least for whom the “antiques” were made—were used to more spacious environment, whereas we are being driven into smaller and smaller rooms.

The next impression is that the Fair has assumed the importance of an educational institution, to which school children have very properly been invited. No one will deny that the patronage given to it by exalted

personages—in particular by their Majesties the Queen and Queen Mary—has also immensely improved the status of the trade. Nor can there be the slightest doubt that the dealers are doing their utmost to inspire the public with confidence; and that, for reasons we have already dwelt on in a previous article, is no easy matter. We have it on good authority that in more than one case experts themselves have differed, and in such cases it is invariably the dealer who suffers, because even the most insubstantial doubt threatens to become a substantial condemnation. Lord Lee in his opening speech gave, if we understood him rightly, as his advice to budding collectors that the beauty and the colour of the object—in short, its æsthetical appeal—should be the first consideration. Antiques, however, it seems to us have, as a rule, far stronger claims to consideration than their outward appearance. It is in fact their associative values that matter most. The collector's disappointment, on discovering that his antique is not as antique as he had supposed, is generally far more due to an offended sense of associations than to any lack of æsthetical qualities;

for a *fake* may possibly be even more beautiful to look at than a genuine piece.

The overwhelming impression of this fourth show, however, was the satisfaction one derived from the reflection that in no other country in the world could such shows have been put up, because in no other country has wealth been shared by as great a number of people and for so long a period as in ours. There is, of course, a shadow side to this, which we need not dwell upon here, because it does not alter the fact that this country has preserved more things of beauty and interest for longer periods in *private* hands than any other country in the world. And in these troubled times, when, it would seem, seconds could be made to destroy what centuries have built up, we must hope that, along with progressive advance in other directions, we may be allowed to continue in our respect for tradition and our love of the past, of which the Antique Dealers' Shows are a sign and a portent.

We have much pleasure in giving publicity to the following letter from Mr. A. J. Munnings, R.A.

JOHN CONSTABLE CENTENARY MEMORIAL APPEAL

SIR,—May I draw attention to the appeal, recently launched in the daily papers, by the Lord Lieutenant of Norfolk, Suffolk and Essex, for subscriptions with which to augment the funds that the Parish of East Bergholt have been raising during the last two years for the purpose of building a Memorial Hall to John Constable in the village of his birth.

As one of our greatest landscape painters, Constable deserves a better memorial than any that the parish alone could afford to provide.

A large hall is not projected, but rather one that is of as fine a quality as funds will permit.

I hope that all who appreciate the work of an artist who, to quote from *The Times*, "gave undying beauty for the honour of his country and the enjoyment of the world," will subscribe as generously as they are able.

Subscriptions both large and small will be welcome, and should be addressed to the John Constable Centenary Memorial Appeal Secretary, c/o Barclays Bank, Ltd., 1, Princes Street, Ipswich, or Bank Lane, Norwich, or 2, High Street, Chelmsford.

Yours faithfully,

Castle House,
Dedham.

A. J. MUNNINGS.

IN THEIR LATEST CATALOGUE (NO. 138), MESSRS. Charles J. Sawyer, of 12-13, Grafton Street, W. 1, have certain items which must make the less well-to-do collector envy the lot of his wealthier rivals. Though it is mentioned last in the catalogue, "Alice's Adventures in Wonderland" comes first, as it is the 1866 edition and a copy that belonged to Princess Beatrice, in the presentation binding of white vellum. This is the issue substituted for the 1865 issue which was recalled. The catalogue mentions a delightful anecdote about Carroll-Dodgson and Queen Victoria. Other specially remarkable items are the "Complete Angler," extra illustrated with 4,000 additional illustrations, thirty-one original drawings in water-colour and autograph letters; an uncut proof copy of Thomas Gray's "Odes," an India proof copy of the original edition of Blake's "Book of Job"; a first edition of Beaumont and Fletcher's "Comedies and Tragedies," Boccaccio's "Decamerone," with illustrations after Boucher, Cochin, Gravelot and Eisen. And so one might go on.

OUR COLOUR PLATES

PORTRAIT OF MASTER GEORGE EDWARD GRAHAM. BY TILLY KETTLE. (Ca. 1740-1786).

This picture, which until recently remained in the hands of the sitter's family, is signed and dated 1783. Tilly Kettle, by whom there is only one painting, a portrait, in the National Gallery, deserves to be much more appreciated than he is. An admirable draughtsman, he differs from most of the portrait painters of the period by being uninfluenced by Reynolds or Gainsborough. In fact, this present portrait looks in its elegant precision more like French than English work.

CHIPSTEAD FAIR. BY PETER DE WINT
(Frontispiece.)

PHILIP HERBERT, FOURTH EARL OF PEMBROKE,
BY VAN DYCK

Van Dyck painted this fourth earl, as well as the fifth and other members of the family, more than once. This portrait, amongst the most dignified and aristocratic of the master's English portrait work, has been acquired through Messrs. Colnaghi's by the Trustees of the Felton Bequest, who are presenting it to the National Gallery of Victoria, Melbourne. It is on exhibition at the National Gallery for a month.

It is to be hoped that Australia and the other dominions will continue to benefit by such magnificent gifts.

JOUY—L'ENTRÉE DE VILLAGE. BY ARMAND
GUILLAUMIN

The picture from which this plate was reproduced forms part of the Guillaumin Exhibition at the Leicester Galleries, see page 290.

WE ARE INFORMED BY THE ROYAL SOCIETY OF ARTS THAT permission has now been granted to use the letters "R.D.I." to designate the distinction of "Designers for Industry of the Royal Society of Arts."

A CORRECTION

of the description of the colour plate in the October Number.



ENGLISH POTTERY MODELS OF A CAT AND DOG
in translucent running glazes. Astbury. XVIII century.
Height 8½ inches.

In the possession of Mr. J. R. Cookson, of Kendal

The author of the article writes:

"I much regret that in the caption of the colour plate depicting the two figures attributed to Astbury, in the October *Apollo*, I wrongly described them as "Salt-glaze." I should be glad if you could find space in your next issue for this amendment and apology.

JOHN G. NOPPEN."

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJECTS D'ART



THE TURNPIKE GATE (after G. Morland)
(Engraver's finished proof) By W. WARD, A.R.A.
From the Martin Erdmann Collection, to be sold by Messrs.
Christie, Manson & Woods, on November 15th and 16th

THE 1936-7 season showed a tremendous increase in the quantity of goods of the highest importance sent for auction, and buyers, who for long had been starved of such opportunities, welcomed them keenly. Collections were received from the United States, France, Belgium, Holland, Switzerland, Austria, Germany, Scandinavia and India, and buyers were drawn from a still wider international field. The Rothschild collection, sold by Messrs. SOTHEY & Co., realized a total of £125,263, and the highest price for a picture this season was realized in this sale, namely, £17,500 for a Pieter de Hooch, a record for this master. The Carlin cabinet from the same collection (illustrated in colour in the April, 1937, *Apollo*) fetched the record price for this season for a piece of furniture, namely, £8,000. The sale of the Greffulhe collection of paintings, drawings, furniture, tapestries and objects of art, also by Messrs. SOTHEY & Co., in which 102 lots realized £62,313, was also one of the most important held in London for many years, and was, moreover, of special interest as one of the first great sales containing objects of purely French art to recognize, by its transfer to England, the established supremacy of London in the art market of the world. A drawing by Watteau in this sale realized a record for a drawing by this master, namely, £5,800. At the opening of the 1937-38 season the important collections being arranged by both SOTHEY and CHRISTIE, MANSON & WOODS to take place in November offer the most promising prospects for this forthcoming season.

THE GUILHOU COLLECTION OF RINGS

On November 9th, 10th, 11th and 12th Messrs. SOTHEY and Co. are selling the important collection of rings formed by the late Monsieur G. Guilhou of Paris, which comprises rings of the classical period, including Egyptian, Phœnician, Greek, Etruscan and Roman rings, also rings of the Dark Ages, the Middle Ages, the Renaissance and modern times, including Byzantine, Merovingian and Carolingian rings, signets and portraits, rings of personal sentiment, magical, religious and papal rings, and peasant and oriental rings. Monsieur Guilhou was a collector who was interested in many subjects, including jewellery of all periods, and Mr. Seymour de Ricci, who first undertook a catalogue of this collection, has pointed out that its exceptional quality is due to the fact that Monsieur Guilhou outlived his brother collectors, Frédéric Spitzer and Baron Jérôme Pichon, and bought at their sales all their most cherished specimens. Though such a magnificent collection, competing with that formed by Sir A. Wollaston Franks (the nucleus of the British Museum collection) as the largest and most comprehensive ever assembled by one man, it is difficult to guide the readers in the space available. There are some sections and rings, however, which cannot be

overlooked. Reading past the excessively rare gold Mycenaean ring, past the section of Etruscan rings, including examples of the highest quality, we come to the superb collection of Roman rings, in which every type is present. Amongst the Byzantine rings outstanding is the early marriage ring of Petros and Theodote (lot 460); and of the Merovingian rings, of which we illustrate a highly important one, the wide hoop intersected at the base by a lozenge-shaped reserve, was probably originally intended for a monogram. The shoulders of considerable width are each decorated with two gold bands bearing typically Merovingian stippled decoration in niello, and above are moulded with a foliage device. The square bezel is inscribed at the sides with the words "DROMACIUS BETTA," and is deeply incised with two figures—those of a helmeted warrior in short belted tunic, carrying a staff; and of a gesticulating woman in a long dress, her hair flowing down her back (Vth century). An interesting example of the Transition period between Gallo-Roman rings incised with allegorical or symbolical scenes, and later Merovingian rings, which often become more utilitarian in character, the decoration consisting of the monogram, name or symbol of the wearer, all the finest recorded specimens still in private hands are included here, so that for the collector interested in early Teutonic art this sale should be a unique opportunity. We also illustrate an unusual gold Carolingian ring, the open-work shoulders each formed as a leopard grasping by his teeth and paws the narrow rectangular bezel incised with the word "PAX."

THE MARTIN ERDMANN COLLECTION OF MEZZOTINTS

On November 15th and 16th Messrs. CHRISTIE, MANSON and WOODS are selling the important collection of early English mezzotints, the property of the late Martin Erdmann, Esq., of New York, U.S.A., and readers will be interested to note the personal link between this notable sale of mezzotints and that of the famous collection of drawings by Old Masters held at the same rooms last July. Martin Erdmann was a partner of Henry Oppenheimer in the banking firm of Speyer, the one in London the other in New York, and both were possessed not only of ample means but of a genius for collecting. Whereas the zeal of the one ranged over a wide, the interest of the other was concentrated on a narrow field and in its own special province the collection now to be sold is hardly less important than the great sale of 1936. Martin Erdmann was not only a fearless buyer, but a fastidious collector, ever on the watch to improve upon even such a very fine impression as he already possessed. He was content with nothing less than a perfect print, and in that

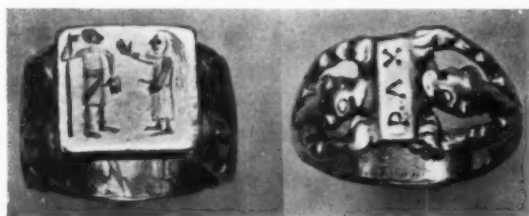


CHIPPENDALE MAHOGANY ARMCHAIR

From the Martin Erdmann Collection, to be sold by Messrs. Christie, Manson & Woods, on November 17th and 18th

ART IN THE SALEROOM

spirit, over a period of more than thirty years, he combed all the collections that came into the market, and the result is a catalogue which not only includes the famous works of the great mezzotinters of the XVIIIth century, but with a very few indicated exceptions, as near as possible to their condition as published. The mezzotint is of peculiar interest to the British public, since both in the artistic and the historical sense it is English and national, and even if the credit of the invention be put down to Ludwig von Siegen, Prince Rupert was the first to show its artistic possibilities, and from that time on to its complete and perfect flowering in the XVIIIth century we see an almost continuous and miraculous development. This collection includes "West Country Mails at the Gloucester Coffee House, Piccadilly," engraved by Christian Rosenberg, after James Pollard; "North Country Mails at the Peacock, Islington," by Thomas Sutherland, after James Pollard; "The Lute Player," by F. C. Bierweiler, after Frans Hals, proof with only the artist's names in etched letters; "Diana, Viscountess Crosbie," by William Dickinson, after Sir Joshua Reynolds, P.R.A., a unique finished proof before any inscription, with the coat of arms only; "Mrs. Sheridan," by Gainsborough Dupont, after Thomas Gainsborough, R.A., the only complete and finished impression ever recorded, inscription space cut off and relaid; "Mrs. Curtis," by Henry Hudson, after Henry Walton, proof before all letters with the inscription in manuscript, of the utmost rarity; "Edmund Burke," by John Jones, after George Romney, proof before all letters and before the inscription space was burnished clean; "The Turnpike Gate," by William Ward, A.R.A., after George Morland, the engraver's finished proof, with a large manuscript inscription giving instructions as to publication, date and price, &c., with large untrimmed margins



GOLD RING, MEROVINGIAN, Vth Century (left)
GOLD RING, CAROLINGIAN (right)

From the collection of the late Monsieur G. Guilhou, of Paris
To be sold by Messrs. Sotheby & Co. on November 9th-12th

(see illustration); "Mrs. Carnac," by John Raphael Smith, after Sir Joshua Reynolds, P.R.A., first state; "The Synnot Children," by John Raphael Smith, after Joseph Wright, A.R.A., the engraver's trial proof, with some retouching, and bears the following notes: "This proof is by no means finished; Mr. Smith does not wish anybody but Mr. Wright to see it, as it may prejudice them against it. Mr. Smith is working on the plate, and wishes for Mr. Wright's remarks as soon as convenient." "A Girl with a Shock Dog," after Sir Joshua Reynolds, P.R.A., by an unknown engraver, proof before all letters, with the inscription uncleaned, probably a suppressed plate, and therefore unique; "The Douglas Children," by James Ward, R.A., after John Hoppner, R.A., rare early proof, with the title "Repose" in open etched letters; "The Daughters of Sir Thomas Frankland," by William Ward, R.A., after John Hoppner, R.A., proof before letters with the inscription in the engraver's manuscript; and "Lady Anne Lambton and Family," by John Young, after John Hoppner, R.A.

THE MARTIN ERDMANN COLLECTION OF PORCELAIN, FURNITURE, TAPESTRY AND CARPETS

On November 17th and 18th Messrs. CHRISTIE, MANSON and WOODS are selling the collection of Chinese porcelain, English and Italian furniture, tapestry and carpets, the property of the late Martin Erdmann, Esq., of New York, U.S.A., which includes a pair of fine *famille verte* vases and covers, with globular bodies, brilliantly enamelled with panels of utensils and ladies, bordered with cellular ornament, and with utensils enclosed in panels round the shoulders, the cap covers enamelled with utensils, 11 in. high, K'ang Hsi; an important *famille verte* bowl, the exterior brilliantly enamelled with alternating panels containing baskets of flowers suspended from riband ties and

CHARLES I BROCADE COAT AND BREECHES

Circa 1640

From the collection
of costumes to be
sold by Messrs.
Puttick and Simpson
on November 19th



finches in flowering trees issuing from rockwork, with a broad upper border with emblems in panels on a cellular and brocaded ground, the interior with flowering plants issues from rockwork, and animals and utensils in panels on a cellular ground, 14 in. diam., K'ang Hsi; an unusual pair of *famille verte* bottles, of hexagonal section with globular bodies, tall necks and slightly flare lips, enamelled with alternating lobed panels of ladies on terraces, utensils and mountainous landscapes on a seeded green ground inset with stylized flowers, the necks with seeded green bands, ju-i and scroll lappets with a band of swastikas below, 11½ in. high, K'ang Hsi; a choice *famille verte* tea-pot and cover, of square form and rustic handle, the sides with reticulated panels of animals, birds and trees, the groundwork enamelled with flowers and scroll foliage, in *rouge-de-fer*, aubergine and yellow on a green ground, the cover pierced with foliage and similarly decorated, 7½ in. high, K'ang Hsi; a pair of *famille verte* vases, of quatrefoil section and almost oviform shape, enamelled with the flowers of the four seasons, enclosed in lobed, shaped panels on a *rouge-de-fer* trellis ground and modelled with stiff leaves round the shoulders and bases, 10½ in. high, K'ang Hsi; a *famille verte* figure of Fu, the Taoist God of Happiness, carrying a boy on his back, their clothes decorated with stylized flowers and birds on green and yellow grounds, 10 in. high, K'ang Hsi; an important *famille verte* vase, of almost rouleau form, the body brilliantly enamelled with ladies playing checkers and painting in an interior with utensils, the neck with sprays of flowers, and the lip with a band of key-fret in green on a yellow ground, 17 in. high, K'ang Hsi; a pair of *famille verte* figures of Buddhistic lions, represented seated on their haunches with young and brocaded ball, enamelled on the biscuit green, yellow and aubergine, on rectangular bases with pierced sides enamelled with flowering plants in panels and trellis ornament, 14½ in. high,



ELIZABETHAN OAK DRAW-LEAF TABLE. 78 in. long
From the Martin Erdmann Collection, to be sold by Messrs.
Christie, Manson & Woods, on November 17th and 18th



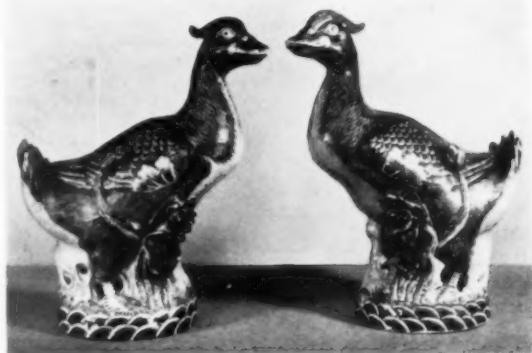
NEST OF FOUR CHARLES II BEAKERS, each fitting into other, and surmounted by a cover (left)
CHARLES II CASTER. 5½ in. high. Maker's mark "W. C." crowned, five pellets below, London, 1672 (right)
To be sold by Messrs. Sotheby & Co., on November 17th

K'ang Hsi; a *famille noire* tea-pot and cover, of hexagonal form, with dolphin handle and grotesque mask spout, the sides with lobed, reticulated panels of flowering plants, enamelled in colours on a black ground inset with scroll foliage in green and red on the shoulder, the neck with trellis and cellular ornament in aubergine, yellow and green, the cover pierced with foliage and enamelled in colours, 5½ in. high, K'ang Hsi; a pair of fine *famille verte* figures of ducks, represented standing on rockwork, their plumage enamelled green, aubergine and yellow, their beaks and crests *rouge-de-fer*, the rockwork modelled with lotus plants coloured green and *rouge-de-fer*, 11½ in. high, K'ang Hsi (see illustration). A fine Chippendale mahogany armchair, with moulded arms and concave supports, the seat frame supported on moulded square legs united by plain stretchers, the seat and back stuffed and covered in needlework worked in colours with a shepherd and shepherdess in a landscape, and with figures in an interior enclosed in borders, with foliage and strapwork in colours (see illustration); a rare Queen Anne walnut small settee, the seat frame supported on cabriole legs carved on the knees with strapwork suspending husks terminating in club feet, the scroll arms, rectangular back and loose cushion seat stuffed and covered in Mortlake tapestry woven with bunches of fruit and flowers in colours on a brown ground, 50 in. wide; an Elizabethan oak draw-leaf table, with rectangular top, the deep frieze carved in relief with pendant foliage and interlaced scrolls, supported on bold baluster legs carved with formal flowers and foliage and scrollwork, united by plain moulded stretchers, 78 in. long (see illustration); an Italian walnut cassone, of sarcophagus form, the rising cover carved with scale ornament, the front panel carved in high relief with cupids holding shields and foliage, grotesque birds and scroll acanthus leaves centring on a vase of flowers with a border of bold gadroons below, the angles with cherubs' masks and the side panels with lions' masks holding ribands, supported on bold claw feet, 72 in. wide, XVIIth century; a panel of Georgian needlework, worked in gros- and petit-point with figures in a landscape beside a stream with trees in the background, 33 in. by 20½ in., in walnut frame; a panel of Beauvais tapestry, woven in colours with a basket of fruit and flowers in an oval cartouche with scroll borders suspending festoons on a buff ground inset with acanthus leaves and scrollwork, 28½ in. by 23½ in., framed; a Chinese carpet, woven with palmettes of flowers on a buff seeded ground in key-fret and blue border, 13 ft. 2 in. by 8 ft. 4 in.; and a Ghiordes prayer-rug, woven with a flowering tree and hanging lamp on buff ground, with formal flowers and strapwork round the border, 5 ft. 10 in. by 4 ft.

OLD ENGLISH SILVER

On November 17th Messrs. SOTHEY & Co. are selling a

very choice collection of Old English Silver of the Tudor, Stuart, and early Georgian periods, including many pieces of the highest importance and in superb condition, by the leading English silversmiths, and bearing the arms of some of the first families of England. The entire collection is of such fine quality that it is difficult to choose pieces of exceptional interest, but there is included a Taunton apostle spoon, parcel-gilt, modelled with the figure of St. Bartholomew, the top pricked with the monogram "A. W. W." and the date 1669, the town mark struck in the bowl and the maker's mark "T. D." on the stem, *circa* 1645; this maker's mark is reproduced in Jackson, p. 457, and a similar spoon by the same maker realized £60 in the sale of the Ellis Collection at these rooms in April, 1937; a pair of Maidenhead spoons, parcel-gilt, the stems of tapered hexagonal form, the bowls struck with a fruit-like mark which appears to be an orange in a pear-shaped shield, XVIth century; this mark might possibly be that of Richard Orenge, a Sherborne gold- and silversmith; nine remarkably fine Charles II rat-tail tablespoons, with trifid ends, in superb condition with "lace" decoration on the backs of the bowls and the fronts of the stems engraved with monograms, maker's mark "E. H." crowned, crescent below, London, 1682, and three other matching, maker's mark "T. A." three pellets above and one below, XVIIth century; a pair of George I Andirons, the shaped base panels finely engraved with a coat-of-arms, embossed in the form of scrolls which terminate in flower-heads and from which is pendant a honeysuckle motif, resting on oval gadrooned feet, the stems of vase shape, decorated with lobes and gadrooning and surmounted by cone finials, 26 in. high, by Lewis Mettayer (fully marked), London, 1715; a rare set of three tea caddies, by Paul Lamerie, of oblong form, finely chased in rocaille style with shells, cartouches and chinoiserie ornament in bold relief on a matted ground, the bases similarly decorated, the sliding lips each having a shell finial, 5½ in. high, London, 1739; a Queen Anne tea kettle, the bun-shaped body finely engraved with a coat-of-arms within an ornate foliate mantling above a motto, with moulded swan-neck spout and reeded rim, by Benjamin Pyne, London, 1706; an Elizabethan coconut cup with silver-gilt mounts, the bowl carved with three panels of figures, birds, &c., amid foliage, in the Renaissance manner, and divided by three hinged straps each having a serrated edge and rope-pattern mount, the deep lip band widening towards the top, is engraved with a running band of birds, animals, foliage and formal decoration divided by rope ornament, the capstan-shaped stem with recurring leafage rests on a dome-shaped foot repoussé with masks, birds, fruit and foliage, stepped down to the rim moulded with arabesque ornament, 8½ in. high, the interior of the foot is struck with a bird mark in conjunction with the name P. Quick, which is almost certainly the maker Peter Quick of Barnstaple, *circa* 1580; an exceptionally fine George II tea kettle with lamp stand and tray, by Paul Lamerie, London, 1736 and 1737; the unique Charles II "Wax Jack," which is traditionally believed to have been given by Charles II to an ancestor of the late Colonel Fellows, possibly Benjamin Fellows of the City of London, and which is 9½ in. high, 8½ in. long and 5½ in. wide, and has the maker's mark P. R. in cypher, with pellet below three times repeated, *circa* 1680; a Charles I

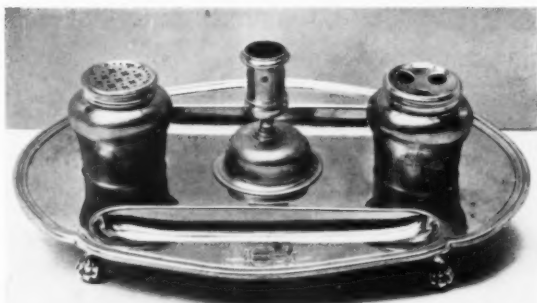


PAIR OF FAMILLE VERTE FIGURES OF DUCKS
11½ in. high

From the Martin Erdmann Collection, to be sold by Messrs. Christie, Manson & Woods, on November 17th and 18th

ART IN THE SALEROOM

beaker, 6 in. high, maker's mark "T. A." in a shield, London, 1627; a James I wine cup, the interior gilt, with plain bell-shaped bowl slightly everted at the lip, plain collar above the baluster stem, the outspread foot moulded at the edge, 7½ in. high, maker's mark "T. B." a head below, London, 1623; a Queen Anne monteith, on circular moulded gadrooned foot, the body repoussé and chased with wide vertical bands of fluting on a matted ground, and with a cartouche engraved with the arms of Massingberd, two drop handles chased with leafage on mask mounts, the detachable scalloped rim decorated with scrolls, pendants and masks at spaced intervals, 11 in. diam., by Jno. Read (maker's mark three times repeated), London, 1704; a rare William and Mary two-handled mug, with bulbous body engraved with the arms of Queen's College, Oxford, within a plume mantling between the words "Oxon Coll. Reg.," two small ring handles near the lip, on moulded circular foot, 4½ in. high, maker's mark "T. A." in monogram (three times repeated), London, 1690; a Charles II tankard, 7½ in. high, maker's mark "I. A." in dotted circle, London, 1677; a Queen Anne pair of snuffers and stand, the snuffers of plain design, the stand with gadrooned baluster stem and bold scroll handle, decorated with beaded rat-tail ornament, the base of octagonal outline and moulded with gadrooning, 7 in. high, by Tho. Brydon, London, 1703; a Charles II porringer and cover, 7½ in. high, maker's mark "I. N.," mullet below, four times repeated, London, 1668; a William and Mary basin, circular, of medium size, the interior plain and the border and low moulded foot embossed with gadrooning, the turn-over rim engraved with a coat-of-arms within a foliate mantling and with a crest on the opposite side, 3½ in. diam., 5 in. high, maker's mark, apparently "F. C.," in rosette below, London, 1691; a Charles II silver-gilt salver or tazza, the wide border repoussé with fabulous animals and Stuart flowers and foliage, on a matted surface, the slightly sunk centre plain, on plain collet foot, inscribed "E," 14½ in. diam., maker's mark "W. W.," fleur-de-lys below, London, 1668; a pair of James I socket candlesticks on triangular bases, the moulded and reeded sconces each on a baluster support above a wide drip pan reeded at the rim, the wire pattern bases finishing at each angle in a dome-like foot, 8 in. high, maker's mark a tree between "C. C.," London, 1618; a George II oval inkstand, the tray engraved with the arms of Lord Grey, afterwards 6th (or possibly 7th) Earl of Stamford, and having two wells for pens within a shaped, reeded and slightly raised border, on claw-and-ball feet and having ink and pounce pots of bulbous form each engraved with a crest, and a taper holder, 9½ in. wide, by Magd'n. Feline, London, 1758 (see illustration); a rare Charles II caster, of plain cylindrical form, the body engraved with a coat of arms, within a plume mantling and resting on a moulded base, encircled by rope ornament; the cover also decorated with a band of rope ornament, secured by a slip-lock joint, is plain at the sides and is pierced at the top in cinquefoil outline in cut-card work round a vasiform finial, 5½ in. high, maker's mark "W. C.," crowned, five pellets below, London, 1672 (see illustration); a Charles II "skirt" tankard, 6½ in. high, maker's mark "T. K.," mullet below, London, 1660; a Charles II sweetmeat bowl and cover, circular, 12 in. wide, maker's mark "A. R." mullet and two pellets below, London, 1679; a William III two-handled cup and cover, 10½ in. high, by Philip Rolles, London, 1679; a nest of four rare early Charles II beakers, each fitting into the other and sur-



GEORGE II OVAL INKSTAND, 9½ in. wide, by Magd'n Feline, London, 1758
To be sold by Messrs. Sotheby & Co. on November 17th

BROCADE DRESS.

Circa 1760

From the collection of costumes to be sold by Messrs. Puttick and Simpson on November 19th



mounted by a cover, the lower beaker with a capstan-shaped foot taller than the other three, maker's mark "B" in a shaped indent, London, 1664, total height 10½ in., the lower beaker only 5½ in. high, the other three 4½ in. high (see illustration); a James II porringer and cover in silver gilt, 9 in. high, maker's mark "I. S.," cinquefoil below, London, 1685; and a James II monteith with eight lobed panels, seven of which are engraved with interesting figures and foliage, in the chinoiserie manner, the other with a coat of arms within a foliate cartouche, matted ground, the scalloped rim edged with small chased pendant foliage, on moulded circular base, 10 in. diam., maker's mark "G. G." pellet below, London, 1688.

COSTUMES

On November 19th Messrs. PUTTICK & SIMPSON are selling at their galleries in New Bond Street a very fine and interesting collection of ladies' and gentlemen's costumes of the XVIIIth, XVIIIth and XIXth centuries, most of which are in an excellent state of preservation.

BOOKS AND MANUSCRIPTS

On November 1st and 2nd Messrs. SOTHEBY & Co. are selling printed books and manuscripts from the collections of the late C. H. Shannon, Esq., R.A., and the late Theodore Perry, Esq., M.A., which includes Darwin's "On the Origin of the Species," first edition, folding diagram, advertisements at end, original green cloth, uncut, 1859; C. J. Apperley's "Memoirs of the Life of the late John Mytton, Esq.," third edition, eighteen coloured plates by H. Alken and T. J. Rawlins, good impression of the plates, letterpress slightly foxed, original cloth, re-back, 1851; Thomas Chatterton's "The Execution of Sir Charles Bawdin," first edition and the first of the Rowley Poems to be published separately, two or three stains, sold by F. Newbery, 1772 (Percy Thomas, Bishop); "The Hermit of Warkworth," first edition, vignette on title, 1771 (Beattie, James); "The Minstrel," two books, first edition of Book I, 1771-74; to "Squire Luttring," broadside, laid down, n.d., and other poems in one volume, half-calf, worn; and Charles Dicken's "Martin Chuzzlewit," in the original nineteen-twenty parts, first edition, engraved title (second issue), and plates by H. K. Browne, some spotted, original green wrappers, uncut, a few wrappers frayed or torn, and most back-strips defective, sold not subject to return, 1843-44.

ORIENTAL MANUSCRIPTS AND MINIATURES

On November 3rd Messrs. SOTHEBY & Co. are selling a collection of Persian, Arabic and other Oriental manuscripts and miniatures comprising the well-known manuscript of the Kulliyat, or collected work of Sa'di, and important collection of early Persian, Arabic and other texts, including works in Literature, Medicine, Jurisprudence, History, &c., and a fine copy of the "QUR'AN." The miniatures include ten Indian drawings of the Mughal School, XVIIIth and XIXth centuries, well drawn and executed in colours, also a fine water-colour of European origin, representing an Indian public building with its environs, animated and with many figures, early XIXth century.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 83. ARMS ON SILVER TEA SERVICE.—Arms: Barry of six ermine and gules, on a chief azure a cross pattée argent between two suns in splendour or, Nicholson; impaling, Ermine on a bend azure cotised gules a lion passant between two cinquefoils or. Crest: On a branch of a tree fesswise proper a lion's head erased at the neck or, and charged with a cross pattée gules. Motto: "Providentia Dei."

The Arms of William Nicholson Nicholson, of Roundhay Park, Co. York, J.P. and D.L. for Co. York. His son, Field Marshal Sir William Nicholson, G.C.B., was created Baron Nicholson of Roundhay, July 11th, 1912, and died without issue September 13th, 1918.

C. 84. ARMS ON XVIIITH CENTURY DOG GRATE.—Arms: Sable a chevron engrailed between three bags of madder argent, corded or. Crest: Three sprigs of the grain tree erect vert, fructed gules. Motto: "Da Gloriam Deo." Supporters: On either side a panther incensed proper ducally crowned or.

These are the ancient Arms of the Worshipful Company of Dyers. The Crest and Supporters were added by Robert Cooke, Clarenceux, November 14th, 1577, 19 Eliz.

C. 85. ARMS OF THE DAUPHIN OF FRANCE.—The official blazon of the Arms of the Dauphin of France is as follows: Arms, quarterly, 1 and 4. D'Azur à trois fleurs de lys d'or. 2 and 3. D'Or à un dauphin d'azur, allumé, langué, crêté, barbé, oreillé, loré, et peautre de gules, posé en pal.

C. 86. CREST ON SILVER GILT SPOON BY PAUL STORR, 1814.—Crest: A dexter hand couped at the wrist and erect proper, grasping a crescent argent. It is surrounded by the motto of the Order of the Thistle, "Nemo Me Impune Lacessit," and surmounted by an Earl's coronet. Pendent from the ribbon are the badges of the Order of the Thistle and of the Order of St. Andrew of Russia.

This spoon must have been the property of William, first Earl Cathcart, so created July 16th, 1814. Born September 17th, 1755; Quartermaster-General to the Forces in America, 1779-80; General in the Army, 1812; Ambassador to the Court of Russia, 1805-6; Knight of the Thistle, 1805; Knight of St. George of Russia and St. Anne of Russia, 1813; and of St. Andrew of Russia, 1814; died June 16th, 1843.

C. 87. ARMS FROM ANONYMOUS BOOKPLATE, *circa* 1770.—Arms: Gules crusily or a lion rampant argent. Crest: A demi lion erased per pale argent and sable collared counter-changed. Motto: "Elementa imperio preme."

These are the Arms of the family of Foulkes.

C. 89. ARMS ON BACK OF CHINESE FAMILLE ROSE PLATE, *circa* 1760.—Arms: Gules, three demi-lions rampant, and a chief or. Crest: A demi-lion rampant guardant holding a carved shield or.

These Arms, under the seal of Sir William Segar, Knight, Garter, are given in the Visitation of London, 1634, as belonging to Sir Edward Fisher, of Mickleton, Co. Gloucester. He was knighted at Theobalds, March 15th, 1607-8, by King James I.

C. 90. ARMS ON PEWTER PLATE BY JOHN WYNN, LONDON, 1746-60.—Arms: Sable a lion rampant between three crosses crosslet or. On an escutcheon of pretence, argent a man's head gules imperially crowned or, on a chief azure three mullets or.

These are the Arms of King, of Cos. Warwick and York, with Douglas in pretence.

C. 88. ARMS ON CARVED STONE CARTOUCHE, *circa* 1850.—Arms: Quarterly, 1. Argent on a fess between three bears passant muzzled or, a fleur de lys between two martlets all gold, Barham; 2 and 3. Sable an eagle displayed ermine and a bordure argent, Tufton; 4. Quarterly, 1. Argent a chevron vert between three bugle horns sable stringed gules, Foster; 2. Chequy azure and or, a bend gules, Clifford; 3. Gules six plates, three, two, and one argent, Ellis; 4. Gules a cross moline argent, Beke.



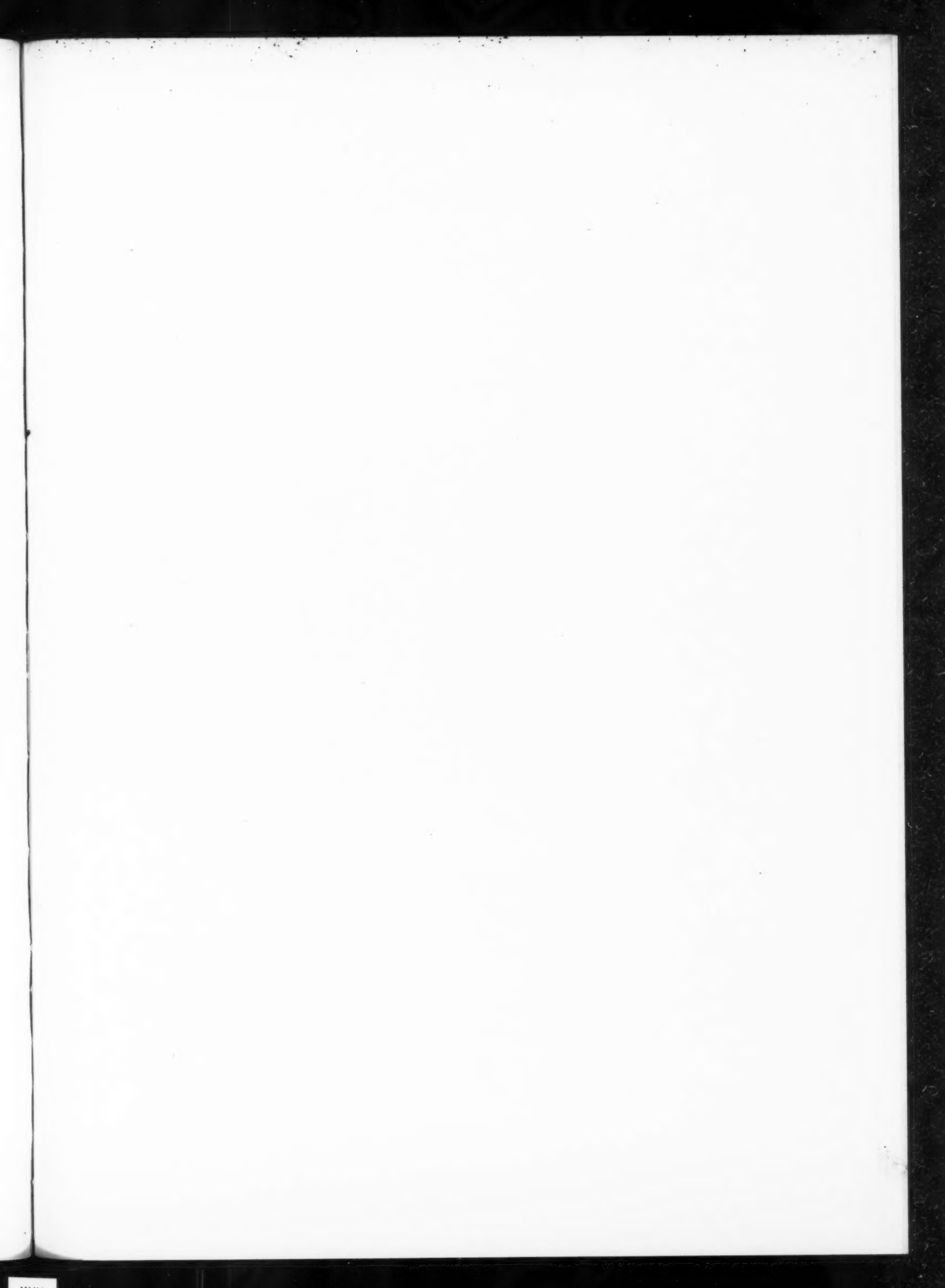
The Arms of the Rev. Charles Henry Barham, of Trecwn, Co. Pembroke (third son of Joseph Foster-Barham, of Trecwn, and of Stockbridge, Hants, M.P. for Stockbridge, by the Lady Caroline Tufton, daughter and in her issue heir of Sackville, eighth Earl of Thanet), born 1809; M.A. of Christ Church, Oxford, 1834; M.P. for Appleby, 1832-3; J.P. for Hants; died August 15th, 1878. Note.—The cartouche purports to be a XVIIth century carving, so it is either a reproduction of that period or the Arms were carved on it at a much later date.

C. 91. IDENTIFICATIONS OF ARMS.—1. Argent three leopards' heads azure, a fleur-de-lys for difference. The Arms of Atwell, Co. Devon (sixth son).

2. Or on a chief azure, three golden coronets. Possibly intended for the Arms of the Irish family of Litton, though the field and coronets should be argent.

3. Azure a lion rampant within an orle of escallops or. The Arms of Hender, of Botreaux Castle, Co. Cornwall.

4. Argent, on a chevron gules, three fleurs-de-lys or. The Arms of Lloyd, Co. Merioneth, or of Paver, of Braham Hall, Co. York.





MINSTRELS

Final Illumination (cxliii) in the early XIVth century Manuscript known as the "CODEX MANESSE"
at Heidelberg

From the Facsimile Reproduction published by Insel Verlag, Berlin

THE ROMANCE OF COLLECTING

BY LOUIS GAUTIER

No. II—FAMOUS COLLECTORS

IN common with those in other walks of life, collectors have varied characteristics. Some are conscientious, others conscienceless. Some are animated by the desire to possess, irrespective of cost and the chances of future disposal without loss; whereas there is a type of collector, known as the collector-dealer, who purchases with an eye on the possibility of enhanced value of the object in the future and with the intention at a propitious moment of putting his collection

on the market. It is said that the Ecclesiastical Commissioners have a policy of never selling an acre of the land they possess, and there are collectors who are similarly actuated with regard to the objects they have accumulated. Others tire of their possessions and are frequently selling and replacing with fresh pieces not always in the same category.

The man who wins the respect of the trade and public alike is he who acquires, according to a prearranged plan, examples of a special line in antiquity, with the idea of forming a comprehensive collection of educational value. To do this properly he will often have to pay high prices for very rare objects, and must be possessed of a long purse.

DR. GLAISHER

Of such a type was the late Dr. J. W. L. Glaisher, who concentrated on the acquisition of English pottery of the XVIIth century and XVIIIth century. He was a Cambridge Don, and kept his collection in his chambers at Trinity College until the time came when every available space was occupied and he had to take another set of chambers for the overflow. The question of price scarcely concerned him, and he had been known to give



Fig. 1. ONE OF TWO TILES in powdered aubergine, blue and white. Painted with portraits of Charles II and Prince James. Diameter 5 in. Lambeth Delft Pottery

reputable dealers unlimited commissions at auction sales, when rare objects were offered, being determined to acquire them. That valuable collection is now housed in the FitzWilliam Museum at Cambridge, and is a splendid result of fifty years of devoted work.

Dr. Glaisher was a mathematician and, as such, a man of great accuracy and system. His handwriting was small and beautiful, filling every corner of the notepaper, with the lines very close together. This, by the way, was a characteristic of such well-known connoisseurs as the late Edward Sheldon, John Drinkwater and Dr. Sidebotham, as well as of at least half a dozen who are still living.

His last purchase, shortly before his death, gave one an inkling of the intense enthusiasm with which he pursued his object. The writer was on a visit to him soon after his serious illness, and he presented the appearance of a pale, lean and spent force. Yet his physical weakness would not prevent him from dangerously mounting steps to a high shelf to bring down recently acquired specimens for examination and remaining up until one o'clock in the morning discussing "Pots," disregarding all entreaties for him to retire to bed. On this occasion, earlier in the evening, some valuable and interesting pieces of Lambeth Delft pottery were brought to him for sale. One was a salt-cellar of the early Majolica type, crudely inscribed with the Arms of the City of London. This insignificant-looking object, about 4 in. by 3 in., would have been passed over by ninety-nine people out of a hundred if it had appeared on a junk stall. The price ran to three figures and without demur Dr. Glaisher bought it, and then said: "Now that I have



Fig. II. FLOWER VASE in the form of a book, with clasps, decorated in blue and white and inscribed "E.M. 1663." Height 6 in. Lambeth Delft Pottery

purchased this piece I will tell you that I already have one, which I thought was the only specimen existing." The dealer said: "Why, then, did you purchase this, sir?" To which he replied: "Oh, it is a little different in colour."

Actually, the last objects bought by him on the same occasion (he died within a fortnight) were two rare tiles, one of which is here illustrated (Fig. I). They are a product of one of the factories, on the banks of the Thames, engaged in the manufacture of tin enamelled pottery, in the second half of the XVIIth century, called, for convenience, "Lambeth Delft." One of these factories, operating from about 1690 onwards for one hundred years, was recently unearthed through the demolition of one of the Doulton Pottery buildings at Lambeth, and hundreds of fragments and wasters were discovered beneath the foundations. It was by a stroke of good fortune that these valuable pieces of evidence fell into the hands of someone who could not be better qualified to make the best use of them by classification and comparison. I refer to the well-known chemical expert, Dr. F. H. Garner, himself an enthusiastic collector of pottery. The results of his labours will shortly be made known, and will most certainly alter some of our preconceived notions as to the locality of origin of several well-known specimens.

Dr. Glaisher once purchased from a dealer a dated Lambeth Delft flower vase, of the

Charles II period, in the form of a book. The dealer, very properly, pointed out that the whole of the upper right-hand corner (Fig. II) was made up in composition and repainted by a restorer. When the transaction was concluded he crushed the made-up portion between his thumb and finger, picking away every piece that had been added, remarking: "I am not interested in its æsthetic appearance, the date is all that matters. It is as valuable to me in this condition as if it were whole." This was well known throughout the trade and, provided the specimen were otherwise sufficiently interesting, he was always ready to acquire it, even though cracked or disfigured. Herein the pottery collector differs from the connoisseur of porcelain, to whom quality, beauty of design and perfection appeal rather than archaic form and interest.

In the last few years of his life Dr. Glaisher departed somewhat from his rigid boundary line and purchased Continental pottery, late Fulham ware (principally Martin ware birds) and even early Victorian samplers. He would also occasionally appear in the auction rooms and bid. On these occasions he was always a figure of great interest with his tall, spare, rather stooping frame and kindly, yet penetrating eyes. His departure from the ceramic field caused widespread regret.

EDWARD SHELDON

The late Edward Sheldon was a collector of a very different type, though in purpose and earnestness he was the equal of Dr. Glaisher, and in actual research of statistical information



Fig. III. PLATE decorated in black transfer on a white ground, with a group known as "The Sailor's Farewell." Circa 1760. Liverpool De'ft Pottery

he was his superior. He collected pottery, stoneware and porcelain of the same periods, and undoubtedly possessed the most complete collection of marked pieces ever gathered together. It should have been housed in one of the museums, for its educational value was unique, but, unfortunately, he decided to part with what had been, for him, the result of a whole-hearted labour of love for over fifty years. The collection was sold and distributed all over the country. He retained only his collection of English Delft pottery, which he always said belonged to his wife, also five very rare pieces of Dwight Fulham ware.

Edward Sheldon was, I believe, a cotton broker, and he belonged to a small circle of connoisseurs known as the Manchester school, who used to meet most days to lunch together and talk "Pots," at the dining-room of the Manchester Museum. They comprised Dr. Sidebotham, Messrs. Faulkner, Barber, Scholes, Frank Smith and others. The first three have departed this life, and the talks no longer take place, for Frank Smith has migrated to another town. Sheldon was very tall, inclined to stoop, and was to all a most lovable, kindly and simple character. His husky voice never belittled or maligned a single soul. He died on December 1st, 1929, in his eighty-seventh year.

His collection was all over his house, and the walls of rooms and staircases were simply papered with plates. He kept great ledgers, such as might be seen in a very large business office, but they were filled, in his small copper-plate handwriting, with meticulously complete



Fig. IV. JUG with a ground of pale *bleu de Perse*, decorated in white with an Oriental figure and foliage. Probably by JAMES DE PAAUW. Height 7 in. Circa 1690. Lambeth Delft Pottery

details of every ceramic specimen he possessed. They comprised: "where and from whom purchased," "the price paid," "factory," "place and time of production," and his own opinion of the piece. On the opposite page were columns reserved for the comments of knowledgeable friends, who had from time to time inspected his collection. The writer remembers seeing his own views carefully recorded against each object about which his opinion was asked, and noticed that the last visitor there had been no less a person than Mr. Bernard Rackham, of the Victoria and Albert Museum, who will probably remember this remarkable book. In another ledger, which he did not show to anybody, he recorded his opinion of every person with whom he was acquainted. This knowledge I obtained from a member of his family. What has become of these books? They would make instructional and pleasant reading, especially the latter volume. Edward Sheldon, was generous to a fault. When he sold that part of his collection which he had retained, he would only take the price he had actually paid for it, as recorded in his book, and remained a true "amateur" to the last. His tiny labels, with his delicately written numbers, can be seen on the back of objects in many collections in this country.



Fig. V. BLEEDING BOWL painted in blue with a royal crown and dated 1681. Diameter 7½ in. Lambeth Delft Pottery



Fig. VI. BARBER-SURGEON'S BOWL, painted in blue with various implements, and inscribed "T.W. 1681." Diameter 11 in. Lambeth Delft Pottery

One of the most interesting pieces in his collection as regards rarity was the plate decorated in black transfer on a white enamelled surface (Fig. III), the subject being "The Sailor's Farewell." Whilst transfer printing on Delft tiles is quite common, it is rarely seen on plates, or other objects of this pottery, in fact only one other instance is known to the writer, that being a jug. Another fine piece was the jug (Fig. IV) in the style of what is known as *bleu de Perse*, which is a very deep blue. This specimen, by some accident of firing, came out much paler in colour and was very attractive. A large jug, of similar style, with a silver-gilt mount, is known and has on the base the monogram of *James de Paauw*, a Dutchman who worked at one of the Lambeth Delft factories, approximately from 1690 to 1730. The colour and decoration were copied from the Persian by the Nevers factory in France, and the London potters in all probability copied it from the French. An important object in the collection was a barber-surgeon's bowl, with a wide flange, decorated in deep blue on white, with flowers and leaves, and inside with a royal crown and dated 1681. (Fig. V.) Pieces so decorated are very scarce, and it is assumed that they were used in the Royal Palace. The small diameter indicates that it was used for bleeding purposes only.

Is it possible that this little bowl once held the blood of Charles II? A larger bowl, of the same date, with similar border, from the Stuart Davis Collection (Fig. VI) has all the implements of the profession painted on the inside, including that used for the circumcision. It also has a neck cavity for shaving purposes. When the Royal College of Surgeons was instituted, in the middle of the XVIIIth century, the barber-surgeon lost his vocation and he became what he is to-day, a barber.

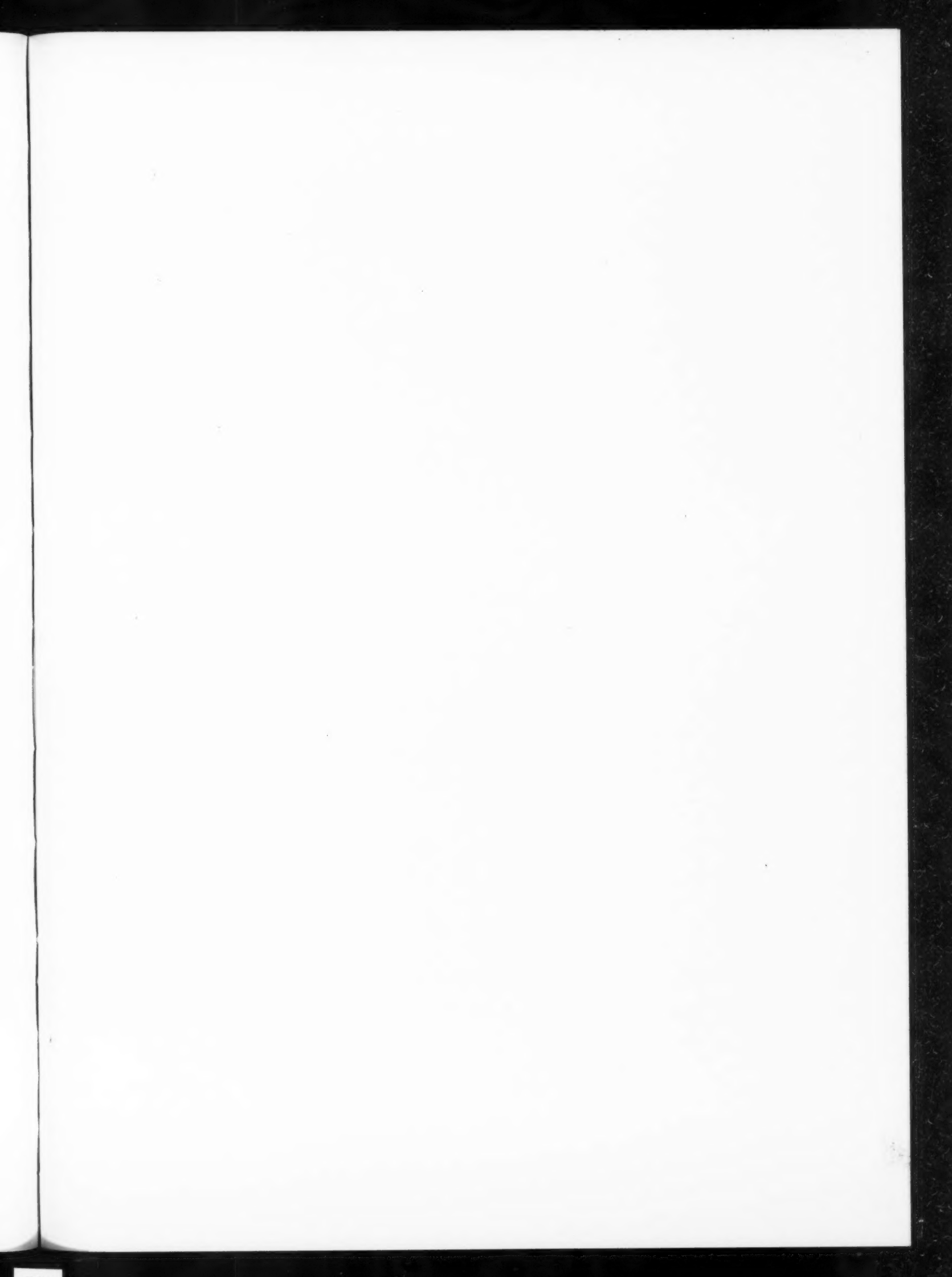
The fine bowl, decorated with the Bucks Arms (Fig. VII), is a unique specimen from the Liverpool Delft factory.

Mr. Sheldon had, at one time, a very large and beautiful slip ware dish, and there were conflicting opinions as to whether this fine specimen was of English or German origin. The writer has not seen it for many years, and it may have found a home in a foreign museum. It was surely the largest ever known. The English Delft Collection was kept together for some years after Edward Sheldon's death, but in its turn eventually came on the market and was dispersed by auction.

By reason of their assiduity and enthusiasm as connoisseurs and collectors, these two famous men, working in their early days very much in the dark, contributed greatly to the published knowledge which guides the ceramic collector of to-day.



Fig. VII. PUNCH BOWL (interior), decorated in blue with the Bucks Arms and various mottoes. Diameter 10½ in. Liverpool Delft Pottery. Circa 1770





A FINE EXAMPLE OF AO (GREEN) KUTANI. Late XVIIth century
W. Winkworth Collection

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AN INTRODUCTION TO THE STUDY OF JAPANESE POTTERY AND PORCELAIN

BY W. PEER GROVES

PART I.—JAPANESE PORCELAIN

IT is remarkable how neglected, almost despised, is Japanese pottery and porcelain in the saleroom and by the "Average Antique Dealer." Porcelain from its inherent beauty may attract some attention perhaps, but the pottery generally takes quite an insignificant place.

Apart from our national collections, most English museums are very weak in Japanese ceramics. This is even more remarkable when we realize that for over a century Japanese porcelain flowed like a cascade into Europe. During that period, from about 1650 to 1760, every household of any pretensions used hardly any other kind of porcelain except coloured Japanese Imari and blue-and-white Chinese Nankin. The potters of the West became obsessed with Japanese motifs of decoration. The Dutch makers of Delft in particular; the Meissen porcelain factory as early as 1720 turned out some remarkable copies of that most elegant achievement of the potter's art, made by the Japanese master Kaki-yemon, to be followed in turn by Sèvres and other centres in France, and by Bow, Chelsea and Worcester, and other kilns in England.



HEXAGONAL VASE. Typical Kaki-yemon decoration.
12½ in. XVIIth century
(Ex Bemrose Collection)

For a long time Japan had been importing some porcelain from China and Korea, and the native potters had tried again and again to copy it, just as we did in the West. The Japanese had the same difficulty as the Western potter in discovering the composition of the porcelain paste.

It was in the province of Hizen that porcelain had been first baked, over a hundred years before the arrival of the Dutch, by a *Chinese émigré*, one Shon-zui, who made a few hundred pieces of fine blue-and-white with materials brought from the mainland. He could not hand on his art, for no one then realized that inexhaustible native supplies of material lay close at hand. However, "semi-porcelain" of mixed local clays, with blue and-white decoration, continued to be

made by the Hizen potters. Recent excavations have shown that they had terrible difficulty with their furnace heats. Theirs was pure guesswork and they had many disappointments.

About 1600-1605 a Korean named Risanpei discovered a spur of hills near Arita composed almost entirely of decomposed rock containing all the elements of porcelain ready mixed. The manufacture of true porcelain then began,



OLD KUTANI in Imari style. Red, green, aubergine blue and yellow enamels. 15 in. 1660-1670

presently to be decorated with coloured enamels and improved beyond all recognition by the great Kaki-yemon; so that on the arrival of the Dutch traders in the mid-XVIIth century the Japanese with their characteristic aptitude were not only ready to cater for their demands but to serve them with so skilful a prodigality as to cause misgivings in China, which actually had to copy the Imari ware. How history repeats itself as far as Japanese commercial enterprise is concerned!

There is one extremely interesting technical point of difference between the older porcelain of China and Japan.* The Chinese merely air-dried his pot before applying underglaze colours and his surface coat of glaze. In Japan the pot was fired a light "biscuit" before it was dipped, and was baked again before being placed in the low temperature muffle kiln for

fixing the enamels. That is to say it entered the furnace three times.

To give some idea of the enormous quantities of Oriental porcelain which must have poured into Europe in the XVIIth century; in 1664 nearly 45,000 pieces of "rare Japanese porcelain" arrived in Holland in one shipment, to be followed by another cargo of 16,500 specimens in December of the same year. We may assume that nearly every ship trading with the Far East did likewise. It must not be taken as authentic that all this was really of Japanese manufacture. Some of it was doubtless Chinese, particularly the blue-and-white; but the description goes to show in what high esteem Japanese porcelain was held in the Western market.

So, year after year for nearly a century, this Oriental torrent ran, sometimes fast, sometimes more slowly. What has become of it all? The heavy-handed housemaids of past generations have doubtless much to answer for! But the truth is that much of the early Japanese ware has been consistently confused with Chinese. In fact, several writers on ceramics have left records which show how definite this confusion became. The antique dealers in France hardly recognize Japanese porcelain at all (although the collector looks most diligently for *grès du Japon*), but in Holland it is greatly sought for.

Before going on to a consideration of Japanese pottery, as opposed to porcelain, it may be instructive to delve into the subject of porcelain a little more deeply.

Practically all this early Japanese porcelain came from one group of factories around the town of Arita, in the southern province of Hizen, and its port of Imari, in the bay of Nagasaki. It was here that the Portuguese up to 1638, then the Dutch up to about 1750, to be followed by the East India Trading Company, were allowed to trade. Hence comes the name Imari, by which this ware is commonly known. There were other decorated porcelains made in the province, the sparsely enamelled Kaki-yemon, which has already been alluded to, and at the private factories of the princes of Nabashima and at Hirado. But these æsthetic and delicate gems did not appeal so much to the rude sailors and coarse-grained Dutch traders, who alone held the licence for export in those early days. They wanted something more ornate, heavier and

* See footnote on page 315.



COURTESAN WITH ATTENDANTS. Imari. Late XVIIth century. 12½ in.



IMARI DISH. Underglaze blue and enamel colours. 15½ in.
Early XVIIIth century



REVERSE OF SAME DISH. Note "spur marks"

larger than the dainty little bowls, saucer-shaped dishes, and bottles in true Japanese taste. So the accommodating native produced what the crude Westerner desired—giant trumpet-shaped spittoons, broad flanged plates for the table, sets of large ornamental vases, small water cisterns at the trickle from which he perfunctorily rinsed his hands after feeding. However, notwithstanding the comparatively few examples of porcelain in true Japanese taste which found their way to Europe, an influence was exerted, as profound as it was beneficial.

The Japanese house had no use for the things Europe required. So the Netherlands Company, and later the East India Trading Company, carried away all the "old export wares" which are consequently as rare in Japan to-day as is true Japanese ceramic ware with us; so much so, in fact, that the modern Japanese with his Westernized house is re-importing choice examples of the old export wares as quickly as he can.

In hunting for old Japanese porcelains among the junk shops and salerooms, there are a few guiding facts to bear in mind. The first is that the Japanese ware is not always "true to shape" and frequently betrays a slight distortion owing to the high firing temperature of the pot in the preliminary biscuit state, and its greater fusibility than the Chinese. The Japanese potter of old probably used the same methods for firing his biscuit-porcelain as he had employed in making his stonewares during

the previous four hundred years; he knew little of furnace temperatures. On the base of many of the larger Japanese pieces, particularly of the period before modern methods of firing were introduced, one frequently finds scars or "spur-marks" left by the supports used in the kiln. It may be taken almost for granted that such marks definitely class your find as Japanese or possibly old Korean, and not Chinese. Again, the underglaze blue of the export wares is generally more muddy and sometimes has brown spots due to de-oxidation or particles of an iron salt. The glaze frequently shows a faint tinge of bluish-green in the thicker parts, such as the join of the foot rim; and the magnifying glass reveals a bubbly or muslin-like texture. Practised observation also will soon enable you to distinguish the Japanese spirit and touch in decoration, something absolutely different from that shown by any other artists in any other part of the world of any age.

Apart from the province of Hizen, there were other centres which made porcelain as far back as 1660. One of these was the now much-sought-for old Kutani ware of the province of Kaga. To my mind, much of this old Kutani ware excels in merit any other, with the exception of the enamelled masterpieces of the Kaki-yemon and Nabashima school with its delicate underglaze blue, combined with overglaze enamel. There are three varieties of old Kutani, the first somewhat resembles Arita (but blue *sous-couvert* seldom



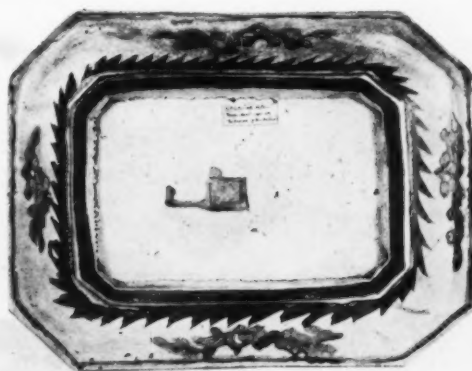
DISH KO (OR OLD) KUTANI. Semi-porcelain coated with white slip and glaze. Enamel colours : Green, red blue and yellow. 12½ in. Probably XVIIth century. Design outlined in black

appears); the second, *Ao-Kutani* or "Green Kutani," has patterns outlined in black, and practically the whole surface is covered with an over-run of the most brilliant lead-glaze enamel, a vivid green vying with that of the Chinese Ming and Khang-hi, aubergine purple, yellow, blue and an Indian red; the third is known as *Kin-rante* or "gold brocade," where a dull red ground is covered with an intricate pattern of arabesques, diaper, or sketched outlines in matte gold.

The old ware seldom bears any mark other than that symbolizing "good luck," or the name "Kutani" in black over-run with green. This old Kutani was only made in small quantities and never exported until Japan suddenly went "West" and adopted elastic side-boots and bowler hats, and when for a decade every European visitor of taste or otherwise could buy the treasured

heirlooms of generations for a few shillings. The really old porcelain of Kaga brings big prices with the experts, particularly the Dutch and French collectors.

Other centres such as Seto in Owari, Kishiu and Kioto, commenced the manufacture of porcelain in the XVIIIth century, or the opening of the XIXth. These are comparatively modern, and nearly all are distinctly signed or marked; but there are some gems and rarities among them nevertheless, and some have been deemed worthy to find a place in the Japanese Imperial Collection.



REVERSE OF SAME DISH. Seal "fuku" = happiness, &c.

* According to Hobson ("Chinese Pottery and Porcelain" I, p. 92) "It was not the usual custom with Chinese potters to harden the ware with a slight preliminary firing before proceeding to decorate and apply the glaze." Brinkley states that the porcelain pot is first air-dried, and then baked to a biscuit before decoration. The number of biscuit sherds near the site of the old kilns bears out this fact.

TWENTY YEARS: SOME ASPECTS OF ENGLISH GLASS, 1665-1685

BY FERGUS GRAHAM

PART II.—SODA

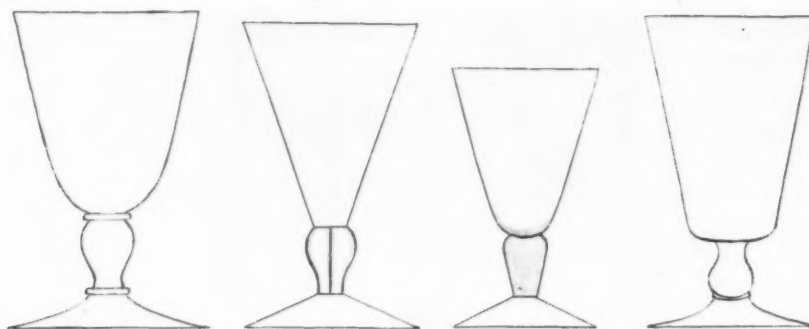


Fig. X. A—Height, 6 in. B—Height, $5\frac{1}{2}$ in. C—Height, $4\frac{1}{2}$ in. D—Height, $5\frac{1}{2}$ in.
Note Quatrefoil stem

Four of Greene's patterns (pencil shading as in Sloane MS.)

IF the early period of lead glass presents difficulties, much more so do the closing years of soda. There are very few surviving glasses of this metal that can with any confidence be called English, especially at the time under our immediate consideration (1665-75). Once again we must turn to our friend Greene and his patterns, the origins of which it would be advantageous to consider, as far as one can, in order to get any insight into conditions at this period.

Firstly, it is scarcely conceivable that they were invented by Greene. Were they, then, copies of existing designs? I think the answer must be that they were adaptations.

The prevailing Continental influence in England earlier in the century had been, of course, *Façon de Venise*, and it would have expressed itself partly through those tall-stemmed glasses with several wrythen knobs and ribbed bowl. One of Greene's designs seems to be a combination of this technique and the embossing seen in Fig. XIV. Unfortunately his surviving glasses are excessively rare; indeed, the writer only knows of one that might be attributed to Greene. It is of the funnel and bulb type, originally Netherlandish.

Fig. XI illustrates a drawing of a most interesting fragment in the Guildhall Museum, attributed to Mansel, about 1650. Certainly it is no shape of Greene's, nor does it resemble

anything one has seen in Netherlandish or Venetian glass of that date. It has an exceptionally pleasing form of strong character, the grey-green metal being good in quality, with very few bubbles: in fact, it is a first-class product. There lies a distinct analogy both in bowl and stem with the Dier glass, dated 1581, and considered to be by Verzelini, which might indicate an earlier date than 1650 for the fragment. Incidentally, it fixes the baluster, in English glass, as pre-Greene at least, and it is one of the ancestors of his patterns.

In those remote days the influences of Venice and the Netherlands were so intertwined that it is not always possible to separate them. But the Royal Oak goblet, almost certainly from the Duke of Buckingham's glasshouse (1663), is undoubtedly of purely Netherlandish type, and a glass, unmistakably of this fashion, is to be found among Greene's



Fig. XI. FRAGMENT IN GUILDHALL MUSEUM
Height of Fragment, $2\frac{1}{2}$ in.



Fig. XII. Height, 4½ in. W. G. T. Burne

patterns, where also are instances of the quatrefoil knop. It is evident, therefore, that the ancestry of these patterns is partly Venetian, but mostly Netherlandish, so one may logically suppose that Greene was largely inspired by current practice and one may, to a certain extent, argue back from him. And now we have come to the great question: What was the current practice? I fear that, having led the troops to the battle, myself must run away, for the answer is, at present, largely a matter of speculation. But knowledge will assuredly grow.

★ ★ ★

It will, perhaps, be interesting to discuss, briefly, a few soda glasses that possess, in varying degree, the possibility of an English origin, though some of them lie outside this particular period.

In shape, the first example (Fig. XII) is German, and similar blackish, non-bubbly metal is known in that country. Yet the gadrooning is like that on the early ale glasses. An English glass in the Garton Collection resembles a small edition of this on a stem;

and an expert from Germany has declared himself as unable to give an opinion. The metal is unusually fine and heavy for soda.

In regard to the little glass of Fig. XIII (B) we have, perhaps, something to go upon by comparing it with (A), an English lead glass of about 1685. The only examples known to me of stems like that of (B), with four plain lobes, are on a lead glass fragment belonging to Mr. John Bacon, and a wrythen glass in the collection of Mr. Henry Brown. One cannot fail to note the remarkable resemblance of these two glasses, except in the size of foot. The question arises, however: Is (B) sufficiently un-Netherlandish to render its similarity with (A) evidence of British manufacture?

Again, in the case of Fig. XIV the metal is unusual, being of a peculiar deep blackish-green colour, bubbly, but fairly robust, especially at the bowl-base, which has a baluster-like solidity. The shape of the bowl, too, with its embossing, is seen on certain very early lead glasses, and the irregular foot-fold is broader than that usually found in Netherlandish glass. But, of course, the stem-type was common in that country, as, no doubt, was the bowl decoration. However, though it is not possible to advance



A B

Fig. XIII. Height, 4½ in. F. G.



Fig. XV. Height, 4 $\frac{1}{2}$ in. Arthur Churchill

definite proof, these factors induce a belief, and not in me alone, that a distinct possibility exists of this glass being English, of the Mansel era, say about mid-XVIIth century.

Fig. XV shows an attractive glass of unusual interest. Firstly, there is a pink tone in the metal that, as far as one's observations show, tends to indicate the Low Countries. But I do not think too much store should be set by that. Then, again, the low knop and short plain stem do occur in Netherlandish glass. On the other hand, there is something strongly suggestive of the Greene spirit in the proportions and shape of bowl, though it is certainly not a Greene design. Furthermore, one has not seen this in Netherlandish glass, and an enquiry (with illustration) sent to Amsterdam elicited the reply that the type was known, but not the actual glass. The word "type" here may have great breadth of meaning. Finally, there are two other glasses of this family in England, to the writer's knowledge, one practically the same, and the other, in the Victoria

and Albert Museum, differing in detail. Incidentally, the Victoria and Albert glass shows the same bowl decoration as Fig. XIV.

Clumsiness of manufacture forms no definite proof of the English origin of a glass, but I believe it is often of significance, none the less. Though some of the English products were undoubtedly of excellent quality, we probably produced more glass of a primitive nature than the Netherlands or, of course, Venice. Furthermore, it does not seem likely that a country would choose a really badly made glass of the humble sort for export. And nobody can deny that the glass on Fig. XVI is badly made, though its metal, an uncommon grey-green in colour, is good. The shape of bowl is also unusual, showing affinity with those of Fig. XIII,



Fig. XIV. Height, 6 $\frac{1}{2}$ in. F. G.



Fig. XVII. Height, 3 $\frac{3}{8}$ in. Arthur Churchill
Cf. Fig. XVIII

and reveals the same clumsiness. Finally, I have recently seen, in a private collection, a third glass of this type, with wholly wrythen stem and unwaisted bowl, but otherwise the same. These slight differences seem to indicate that the three glasses were not of the same batch, which makes it more than ever likely that they were not imported, but made in this country, perhaps some time in the 1660s.

Fig. XVII. Here is an interesting glass indeed; in colour, brownish-green, and with metal of medium gauge, not bubbly. At once the mind turns to Thorpe's "History," Plate V, where, on a "probably English" glass, one sees exactly the same stem, and the whole thing reminds one of those small gadrooned Romers of 1685 and onwards. There is, it is true, some threading, but the stem without collars, the likeness to a lead glass type, and broad fold, all denote English manufacture, which can be claimed with a good deal of confidence, of date 1665-75.

It will be noticed that there are frequent allusions to the fold of the foot. In lead glass this is misleading for dating purposes, and even



Fig. XVI. Height, 5 $\frac{1}{2}$ in. F. G.

while the stem, an attempt at the *Façon de Venise* type shown on Fig. XIV, is rather thickly blown, and most clumsy about the ankle, which, in Italian and Netherlandish glasses, is always delightfully slim. The foot-fold is fairly wide.

In fact, one had never seen anything like it till a brother (unclassified) was discovered in the British Museum, the stem in this case being partly wrythen. The shape is identical,



Fig. XVIII. Height, 4 $\frac{1}{2}$ in. John M. Bacon, Esq.

in the case of soda would not be by itself a determining factor. But, as is well known, the Italian and Netherlandish folds were habitually narrow, so that a wider one gives at least a hint of something out of the ordinary.

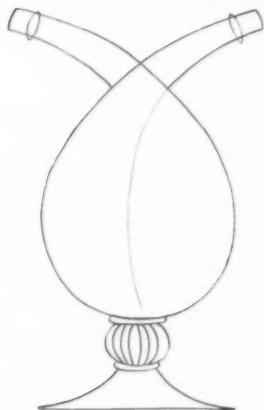


Fig. XIX. A—Height, 8 in.
Width of body, $3\frac{1}{2}$ in.
Greene's pattern in Sloane
M. S.

A most interesting problem was afforded by the oil and vinegar cruet on Fig. XIX (B). Fleeting ideas of Spain were soon dispelled. But neither metal nor workmanship seemed to fit an Italian, nor yet a Netherlandish origin, though there are hints of both. The metal is of fair quality, white in type, but with a pale yellow tint, and thick, for soda, especially at

the clumsily fashioned spouts.

Then it was suggested that Greene might provide a clue, and a search revealed the diagram reproduced (A). It is evident that the central line in the drawing is a naïve attempt to represent the junction of the two divisions, which is borne out by the confused rendering of the crossing of the spouts: indeed, it would be an extremely awkward arrangement to carry out literally. The omission of collars is frequent in all *Façon de Venise*, so points nowhere. Finally, the dimensions agree, the extra inch of height being due to the angle of the spouts.

All this seemed most convincing, but the problem was not yet solved, for these reasons: the metal is not Italian in appearance or thickness; the spouts are malformed; the foot has almost a wide fold. If, then, the cruet is not Venetian, what is it? One cannot avoid the conclusion that, on the weight of evidence, an English origin is definitely the most likely, the glass being probably a copy of Greene's, date about 1670-75.

I have tried, in this necessarily somewhat discursive article, to show what seem to me

the surroundings in which evidence is most likely to be found, especially in regard to the pre-lead period. To sum up, we must expect to find, in our glasses of the soda and Ravenscroft periods, a strong Continental character that becomes more predominant the further back in time we go, until, for the Mansel era, I think we may look for glasses of an almost entirely Continental design. And by Continental I mean Netherlandish nine times out of ten.



Fig. XIX. B—Height, 9 in. Width of body, $3\frac{1}{2}$ in. F. G.
Rings round spouts are of blue glass

TINTORETTO'S EVOLUTION

NOTES ON THE TINTORETTO EXHIBITION IN VENICE

BY WOLFGANG BORN



Fig. 1. THE LAST SUPPER. From the Church San Marcuola, Venice. 1547

MORE than seventy of Tintoretto's most important works are brought together in the Palazzo Pesaro, which contained a Titian show two years ago. The gorgeous building forms a most adequate setting for the paintings of the XVIth century. The walls of its rooms are covered with dark green, brown and grey velvet, draped in vertical folds. The bigger pictures hang on this background, the smaller ones are partly on wooden pedestals. This arrangement, due to the skill of Nino Barbantini, who organized both the Titian and the Tintoretto Exhibitions, is very impressive.

The greatest part of the pictures exhibited is from Italy. Especially the churches and monasteries of Venice have lent a lot of altarpieces and other huge decorative paintings, which formerly were hidden in the shadow of these places. We have for the first time the opportunity to study these works at close quarters and in an excellent light. At the same time Tintoretto's cycle of monumental compositions in the Scuola San Rocco has been fitted out with a modern lighting system, which enables the visitors for the first time to enjoy its splendour fully.

The genius of Tintoretto appears in its whole greatness through this union of so many usually scattered works. Its character shows a surprising variety of qualities. There are works of a highly decorative power and other ones of a nearly intimate loveliness. There are paintings of a deep religious feeling besides others of an almost gentile sensuality. The word "baroque," deprived of its original sense by long misuse, regains its original flavour. Really: here we feel witnesses of the birth of a new style. It was in the soul of Tintoretto that the evolution, the Renaissance

style into the Baroque took place, as far as painting is concerned. Michelangelo had introduced the dynamic values of the Baroque into sculpture and into his sculpture-like frescoes. Titian, and even Correggio, remained on the threshold of the change of styles in painting. In their work the plastic forms still predominate over the pictorial conception, which now begins to rule the fancy of the European painters.

Tintoretto was born in 1518, the year when Titian finished his Assunta. It is well known that he worked for a short time in Titian's studio, but left the master because of his strong desire to be independent. In spite of this his *œuvre* is to a great extent based on Titian's—but not only on his and Michelangelo's, as we are accustomed to think after Tintoretto's often quoted formula: "The colour of Titian combined with Michelangelo's design." As surprising as it may sound, the works of Tintoretto's youth are strongly influenced by Carpaccio. Whilst Titian's temperament was a lyrical one, Tintoretto began as an epical artist. The altarpiece of San Lazzaro dei Mendicanti in Venice, representing "St. Ursula with her Virgins" and the "Adulteress before Christ" of the Galleria Nazionale d'arte antica at Rome, are most attractive specimens of narrative paintings in the manner of the late Gothic masters (of course, only in their spirit and not in their style, which is purely Cinquecento). Modern art historians stress the affinity of the Gothic and Baroque *état de l'âme*. We may discover in those traits of Tintoretto's earliest works one of the reasons of his vanquishing the Renaissance ideal. However, his personal feeling made him leave the quiet narrative style very soon and open another way of artistic expression. In 1548 he finished painting the "St. Marc



Fig. II. THE LAST SUPPER. From the Church San Paolo, Venice. Probably 1565-1570

freeing the slave"—the monumental conception which made him famous. It belongs to the Galleria dell'Accademi of Venice, and forms a centre of the Tintoretto Exhibition, where it serves as a landmark in the evolution of his style.

Here we find the new stage in Tintoretto's evolution. The composition is a most impressive example of a richness of movement hitherto never attained; the illusion of the depth of space is given by one figure overlapping the other and the bold use of foreshortening! the modelling of forms is done by colouristic means. But the most important trait of this masterpiece is its dynamic power. The subject of the picture is no longer narrated but represented as a dramatic action. Tintoretto the dramatist is born. . . .

During the next twenty years the spirit of the drama remains the characteristic trait of Tintoretto's art—slowly, however, gaining a spiritual quality which finally has nothing more to do with material life.

Among other monumental works, the exhibition contains no less than five different examples of the Lord's Supper from all epochs of Tintoretto's life. This fact gives us the opportunity to study the evolution of Tintoretto's style, analysing the changes which a fixed iconographical subject had undergone from his earliest to his latest stage of expression. The earliest of all exhibited works, which all belong to Venetian churches, is the Lord's Supper of the church of San Marcuola: a strongly symmetrical composition with the table parallel to the edge of the picture and Christ forming exactly the centre of two rhythmically arranged groups of six Apostles each. To stress the symmetry, two female figures approach from the two sides of the room. They symbolise Faith (with the calix) and Charity (with children). In spite of the resemblance of the types and the brushwork to Titian's, the connection with Carpaccio and the late Gothic is revealed not only by the almost primitive parallelism of the arrangement, but also by some archaic traits, for

instance, the neatly-drawn floor of the chessboard tiles, or the stools, which are of purely Gothic shape. This picture dates from the year 1547.

The Lord's Supper of the church of San Trovaso, dating probably from between 1555 till 1560, represents the highly-evolved stage of Tintoretto's dramatic style. It shows the momentous effect of the words: "He that dippeth his hand with Me in the dish, the same will betray Me." The Apostles jump to their feet. Judas tries to hide his terror by grasping a wine bottle. The parallelism of the first work is replaced by diagonals, symmetry by irregularity. The dynamic trend is expressed not only by ecstatic gestures, but also by such traits as the fallen stool in the foreground. Many elements of genre painting are included in the composition: a heap of clothes at the right, a spinning woman in the background, and a servant boy in the left corner. As the painter and connoisseur Italo Brass noticed, this boy is the person represented on a portrait of the Brera in Milano, now exhibited in Venice, which formerly was called only a school picture, but can now be ascribed with certainty to the master himself. Possibly the model belonged to Tintoretto's family.

The next Supper belongs to the church of San Paolo and dates from about 1565-1570. It differs completely from the previous ones, for it shows the dogmatic idea of the subject: Christ distributes the Holy Communion to His apostolic friends, who represent the community. The arrangement is similar to the early work of San Marcuola. Christ in the centre, two groups of Apostles on both sides, two standing figures at the left and the right corner, and last, not least, the checkboard floor. But how differently all these elements are used! The Lord has risen to his feet and spreads his arms widely. The groups of Apostles are absolutely asymmetrical and show a frantic movement. Some of them are nearly covered by others. Judas grasps his purse in a most involved manner. One Apostle lies on the floor. The two side figures are male: a servant on the left



Fig. III. THE LAST SUPPER. San Giorgio Maggiore, Venice. 1594

and a nobleman on the right, the first one showing his back, the second one his front. Both the table and the tiles are seen sideways.

The spiritual quality of this work seems to mingle with the dramatic conception without destroying the latter. In the Lord's Supper of San Stefano, however, a typical work of Tintoretto's late epoch, dating from before 1584, the dramatic elements are quite suppressed. The Lord is seated and gives the bread to his neighbour with a mild gesture. Judas is nearly covered by the Apostle in front. The composition is most asymmetrical, but nevertheless quiet. The scene itself takes place on a platform approached by steps. Genre figures surround the platform, but these, even the beggars, are idealized. A severe classical building forms the frame for the scene. The reality of the subject is more or less replaced by the abstract idea of the Lord's Supper as a religious sacrament. Tintoretto is no longer interested in adapting the holy theme for the terrestrial sphere of the spectator, but in elevating the senses of the spectator to the purity of the celestial world.

Finally, at the very end of his long life, he succeeded in surpassing all his former tasks by painting the world-famous gigantic "Lord's Supper," in San Giorgio Maggiore. In the year of his death, 1594, it was finished. This picture, a night-piece, is a pure vision of light and shade, a masterpiece of chiaroscuro,

perspective and psychology. We look upon the scene from above. The Apostles and Christ, except Judas (who is on the right), are on the left side of a long table, which forms the diagonal of the canvas. Christ himself stands in the background, dividing his Apostles in two groups of different numbers. The foreground is filled with a group of servants. The room (a simple hall) receives its light from a lustre with two flickering oil flames, the aureole of Christ and the radiances of the Apostles. In the air float half-transparent angels. Christ's gesture is almost didactic. The effect of the paradoxical synthesis of realistic and visionary elements is overwhelming. The terrestrial and the celestial worlds are inseparably mixed together. It is the highest degree of evolution which the subject was capable of reaching under the hands of the master. Tintoretto had spoken his last word.

This evolution here analysed with only five examples can be studied in the exhibition in the most extensive way. We only mention here some selected pieces in order to enlarge the number of the specimen. Wonderful works of Tintoretto's mature dramatic style are found in the altarpiece of St. Agnes in the church of Madonna del Orto in Venice (about 1555), the "Presentation of Mary in the Temple" in the same church (1556), the "Healing of the Paralytic Man" (1559), belonging to the church of San Rocco, the "Marriage of Cana" (1562),



Fig. IV. THE CRUCIFIXION. From the Church San Cassiano, Venice. Probably 1568

the famous pearl of Sta Maria della Salute (both in Venice), and the most beautiful of all the exhibited easel paintings, "Susanna in the Bath" (about 1560), kept in the Vienna Gallery. The powerful representations of the "Discovery of the Body of Saint Mark" (Milan, Brera) and "The Transport of Saint Mark's Body" (Venice, Accademia) belong to the most known works of the world's art (about 1566). In 1566 Tintoretto painted the grand portrait of the eighty years old Sansovino (Florence, Galleria degli Uffizi). Two gigantic and frieze-like scenes of the life of St. Roche (church of San Rocco, Venice), painted after 1567, the beautiful "Liberation of Arsinoe" (Gemäldegalerie, Dresden), dating from about 1570, and the lively "Temptation of Saint Antony" (church of San Trovaso, Venice),

painted about 1577, are connecting links between his dramatic and his visionary epoch. The latter is introduced by the lovely "Annunciation" from Berlin (painted about 1580), and reaches its height before 1584 in the "Baptism of Christ," a marvellous painting belonging to the church of San Silvestro, and in the moving scene of "Christ Praying in Gethsemane," belonging to the same church—another night-piece, which deserves fully the modern term of Romanticism. The darkness of slumbering nature, only interrupted by the torchlights of the approaching myrmidons, is put into contrast with the blazing aureole of the angels rushing descent. By this ingenious device Tintoretto expressed the deepest feelings of human pain and religious consolation.

BABY-CAGES

BY THOMAS W. BAGSHAWE, F.S.A.

THE problem of teaching a child to walk has for a long time been connected with furniture. My own first recollections of learning to walk are associated with table and chair legs at a time, when, unfortunately, it was fashionable for furniture to be designed with rather a superfluity of carved decoration. Now, when I look back on the unfortunate minor accidents which frequently occurred, I wish I had lived at a time when baby-cages were in fashion.

There is such a range of names for the same piece of furniture that one hardly knows which to select. The various names, baby-cages, walking-cages, babytrotters, walking-cradles, baby-runners, going-carts and wheel-chairs, are so clearly descriptive of the use that one might only need to add that they usually served a dual purpose in not only enabling the child to learn to walk but also to do it in absolute safety to itself. I emphasize to itself, for, doubtless, with the variety mounted on castors there must have been considerable danger to others when the "wee mite" reached a stage of efficiency, enabling it to travel "at speed" as we moderns would say. There must have been some cause for its decline in popularity, and this reason, coupled with the obvious risk of damage to other furniture, may have been the cause.

The device is of quite early date, being known on the Continent as far back as the Middle Ages. A simple form is shown in a picture of the Holy Family painted about 1520 by Vincenzo Briagio, commonly called Catena, and preserved in the Dresden Gallery. It is mounted on castors.

Later there is shown in an etching by Rembrandt a child being taught to walk with the aid of one, and a print in Francis Quarle's "Emblems," of 1635, represents the soul as a child in a square going-cart beckoned by an angel.

A more elaborate version appears in a family portrait by Gonzalez Coques (1618-1684), painted about 1640 and preserved in the National Gallery. It is an improvement on the one painted about 1520 in that it had, by the provision of a hinged upper section, a means of securing the infant in an upright position.

Mention is made of their use in "The Lady's Delight" of 1715 and Mrs. Papendeik in her "Journal" for 1784 informs us that her baby ran about in one, and that "no harm can happen to a child if on even ground."¹

From the numerous examples of the period still preserved it seems as if the XVIIIth century, at any rate in this country, indicated the peak of popularity.

A variation of the baby-cage, which is usually described as a baby-runner, is illustrated in a coloured lithograph (Fig. I) of the "Inside of a Cottage in Buckinghamshire," prepared for use as a transparent print or transparency forming part of an extensive volume on the subject published by Edward Orme in 1807.²

In this type there is a roughly trimmed bough of a tree fitted between the ceiling joist and the floor. From a small side branch a sort of wood "harness" is suspended to fit under the arms of the child and to support it. The main upright being pivoted, the child could move about anywhere within the radius of it, and was completely out of harm's way.

The earliest actual example which I have so far been able to trace is a miniature one in Lady Grantley's extensive collection of dolls and children's toys. It is shown in Fig. II. It is made from goose quills held together by early pins, and is mounted on horn wheels. It stands about 3 in. high and measures 2½ in. square at the base. The wax doll is dressed in a striped silk robe with a metal thread fringe. It is of the same type

as the one in the family portrait by Gonzalez Coques.

A doll in a miniature turned wood wheel chair of different form is preserved in the Germanisches Museum, Nuremberg. It is of German make, and is considered to be XVIIth-century work.³

The woods employed in the making of baby-cages are varied. Oak, walnut, ash and fruitwood all occur.



Fig. I. DETAIL FROM INSIDE OF A COTTAGE IN BUCKINGHAMSHIRE. Designed by Edward Orme for his *Essay on Transparencies*, 1807. Note the Baby-Cage or Runner. Author's Collection

¹ For historical details I am indebted to *The Dictionary of English Furniture*, by Percy Macquoid and Ralph Edwards.

² Edward Orme. "An Essay on Transparent Prints and on Transparencies in General." London, 1807.

³ Karl Gröber. "Children's Toys of Bygone Days." No. 306.



Fig. II. WAX DOLL IN BABY-CAGE. XVIIth century
Lady Grantley's Collection



Fig. III. BABY-CAGE OF ASH. Early XVIIIth century
Collection Mr. S. Wolsey

An example in ash is illustrated in Fig. III. It measures 30 in. across the base. It is of pegged construction and has pegged wheels. By providing a movable rail and support held in place by pegs it was an easy matter to place the child inside. The space for the body measures 6½ in. square. The playing rings on the front rail are an unusual feature of this cage.

The turned walnut example from the collection of Sir Edward Barry (Fig. IV), exhibited by him at the British Country Life Exhibition, 1937, is a little more elaborate version of the previous one. It has boxwood castors and stands 1 ft. 6 in. high. The diameter of the body circle is 7½ in. It is opened by means of a

catch. In both examples the castors and feet work in every direction, so that the child was able to enjoy plenty of latitude in movement.

To this series belongs a walnut and ash cage, which was sold at Sotheby's on May 28th, 1937, and is illustrated in their catalogue. Like the preceding two it is hexagonal in form, but the upper portion is galleried and fitted with two hinged leaves, leaving a central aperture for the body, bounded by a heavy moulding. It is 2 ft. 5 in. wide.

Fig. V is of particular interest, in that it has an arrangement working on adjustable screws whereby

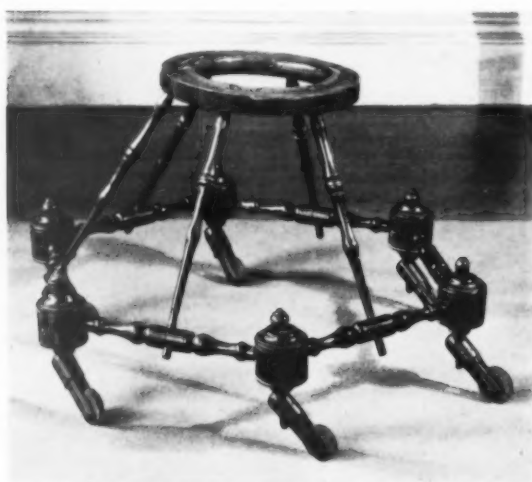


Fig. IV. BABY-CAGE OF YEWE. Circa 1700
By courtesy of Sir Edward Barry, Bart., D.L.



Fig. V. BABY-CAGE. Height adjustable. XVIIIth century
By courtesy of Mr. C. J. Sharp

BABY-CAGES

the cage could be adjusted to the height of the child. It is noticeable, however, that the body hole allows no such variation.

The baby-cage shown in Fig. VI is a much more delicate article, and is preserved at Sulgrave Manor. It shows a tendency to the sacrifice of solidity to a more delicate and pleasing piece of furniture. There is an additional feature in the provision of a small tray, such as is often found in high baby-chairs.

The cage of which an example is illustrated in Fig. VII belongs to a type of its own, and no doubt was confined to a limited period.

It is reminiscent of the play pen of modern times. I have seen several examples. The one illustrated is made from ash and fruitwood, and one end top-rail is scooped out for the child's beads or small toys. It measures about 4 ft. 6 in. long. It has a disadvantage in that the child had little freedom, but then, on the other hand, there was no doubt as to the whereabouts of the infant, no damage to adjacent furniture, and no fear after a too adventurous trip of toppling downstairs.

There is preserved in the Old House Museum at Hereford a particularly fine example of this long variety of walking-cage. There is another of rather later date from Horseheath (Cambs) in the Cambridge and County Folk Museum, and yet another I have found in the *Musées Royaux* in Brussels (Room 88. Folklore). This is in oak with a deal sliding portion, and is described as a "*Glissière pour apprendre à marcher aux enfants*." It came from Loopbank. The measurements are approximately the same as Fig. VII, being 4 ft. 8 in. long by 1 ft. 4½ in. high by 1 ft. 3 in. deep at the top.

The most simple, but probably not the earliest, form of baby-cage is the kind shown in Fig. I, usually known as a baby-runner.

In this there is an upright wood pole or rod fixed between ceiling and floor and with a projecting section supporting the ring which held the child's body at a convenient height. The main rod being pivoted, the child could move anywhere within the radius of the apparatus. Actually, the one shown in Fig. I is a very rustic type,



Fig. VI. BABY-CAGE. XVIIIth-century type
By permission of The Sulgrave Manor Board

Collections on Maihaugen, Lillehammer,⁴ where there is also exhibited a very simple cage constructed like a stool and without castors. It is more in the nature of a pen, and is called a "*Gångstol för barn*."

There are several illustrations of baby-cages in a book on furniture found in Swedish buildings,⁵ published by the Nordiska Museet, Stockholm. The name given to them is again "*Gångstol för barn*." In addition to the stool type without castors, there is the castor type, and the pole or rod type. There is an interesting variation from the last, consisting of a pole with the projecting arm carrying a pair of baby seats arranged side by side, one child facing one way, the second the other. Perhaps it was constructed for twins. In this case the children were in a swing and could not use their legs. The apparatus is called a "*Svängstol för två barn*."

It is not surprising to find interesting types in Norway and Sweden, where wood was used for a greater variety of objects than probably any other countries, and where the long winters left plenty of time on the hands of the constructive-minded to develop their ideas.

Confined space in the houses no doubt contributed also to a desire to restrict the movements of "*His Majesty the Baby*," while at the same time making him proficient in the use of his legs.

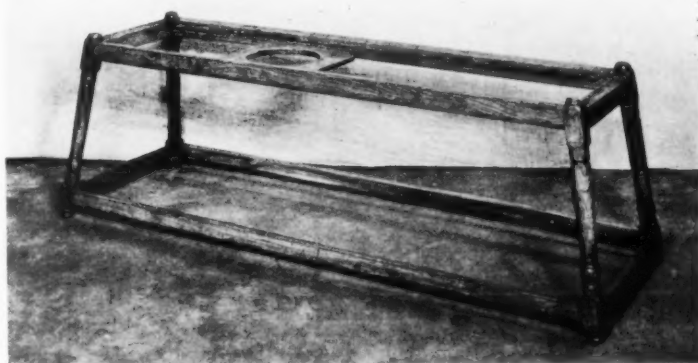


Fig. VII. BABY-CAGE. Long type in ash and fruitwood. Early XVIIIth century
Collection Mr. S. Wolsey

⁴ Anders Sandvig. *De Sandviske Samlinger i tekst og billeder fra Ættegården til Husmannsplassen et Bidrag til Gudbrandsdalens kulturhistorie*, pp. 214, 215.

⁵ Sigurd Erixon. *Möbler och Heminredning i Svenska Bygder. Del II. Stockholm, 1926*, pp. 158 to 161.

THE ART OF THE PIN-PRICKER

BY MRS. WILLOUGHBY HODGSON, F.S.A.



Fig. 1. FIGURE OF A TURK. English, about 1780
From Mr. Roland Knaster's Collection

THE age and place of origin of the pin-pricker's art is an interesting problem, for it would seem that from earliest times till the beginning of the XIXth century its appeal was so catholic that it is not possible to state positively that it had its beginning in any given country.

In his book, "The Invention of Printing in China," Dr. Thomas Francis Carter tells us that during what is known as the "Golden Age" in China (712-756) a great variety of stencils were produced in Buddhist monasteries as duplicates of sacred books and mottoes, several of which survive, the Buddha being represented by large heads, painted in colours and outlined with pin-pricks.

The Japanese craftsmen employed pin-pricking from earliest times as an artistic background for the stencil plate, which was by this means divided into squares and other designs. Some of these backgrounds were very complicated, being composed of lines, circles and crescents intertwined. The lotus, wave forms, conventional flowers, fishes and tortoises are found surrounding panels of flowers and formed by pin-pricks of various sizes.

In 1852 the British Government paid £4,000 to the fortunate person who discovered how to separate postage stamps by surrounding each with a pin-pricked border, but long before this the art had been described in "The Young Ladies' Book": "A manual of elegant



"THE EMPTY CAGE"—A PIN PRICKED PICTURE
From the Author's Collection

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THE ART OF THE PIN-PRICKER

recreations, exercises and pursuits" written by "A Lady," published in 1829, and "edited by learned Professors." The writer gives an account of the methods employed in the production of these delicate pictures, and this would appear to be the only guide to the art of "Piercing Costumes on paper."

"Turkish and other figures in Oriental costume," she tells us, "are produced by a combination of water-colour painting for the features, with a series of small punctures made with needles of various sizes for the dresses." She continues: "The face, hands and feet being first drawn and coloured, the outline and folds of the drapery are marked with a tracing needle; the paper is then laid upon a piece of smooth cloth or a few sheets of blotting paper and the punctures inserted in the folds of the dress from the front to the back of the paper; the drawing is then laid with its surface downwards and the interior of the various outlines filled up with punctures made with a very fine needle from the back to the front of the paper. It sometimes affords a pleasing variety if the costume be wholly or partially coloured as it relieves the monotony of the white. Needles of various sizes should be used at discretion and the whole of the background or body of the paper painted in some sober opaque colour to throw up the figure."

The "Lady" who wrote this account of a craft, then of very considerable antiquity, refers once only to pins being used, but "pin-pricking" has always been the term used to describe the art by those who practised it. The pin being far more convenient to hold must, I think, have been the instrument generally employed.

As mentioned in "The Young Ladies" book, the Turk seems to have had fascinations for the English

pin-pricker and was employed for figures which may have been taken from mezzotint portraits published in this country. The one illustrated appears to be that of a sultan or ruler holding a sceptre and wearing an elaborate turban ornamented with jewels and feathers. Here the pin-

pricks from the front are large with minute prickings from the back so thickly applied as to cause embossment, which gives a realistic appearance to the cushion on which he is seated, the face, hands, shoes, tassels, sceptre, waist band, feathers and jewels being well painted in colours. (Fig. I.)

"The Empty Cage" is an example of an elaborate costume entirely carried out in three sizes of pins, the folds and creases being indicated by somewhat wide lines punctured at regular intervals by a large-sized pin and the edges of petticoat, sleeves and bodice are outlined by smaller punctures all pierced from the front, the costume being completed by minute piercing from the back. A striking feature of this picture is the beautifully painted face set off by its picturesque hat of yellow straw with band and bow of



Fig. II. THEOLOGICAL SYMBOLISM in Pin-pricking and colours. Italian. Late XVIIth century. From Mr. Roland Knaster's Collection

pink ribbon and the finely-painted surrounding landscape which in spite of want of perspective adds a dainty touch far in advance of the crude colouring frequently associated with these pictures (see colour plate).

A group which I have called "Charity" is probably copied from one of those prints executed for Carington Bowles and taken from a mezzotint, reminding one of Wheatley's "Cries of London." This group of a woman and two children, dated 1780, is surrounded by a lovely border in pin-pricks and colour representing scrolls and leaves painted in green with cross lines forming squares in a paler shade. Here and there a touch of pink occurs, and over the centre is a shell-like ornament from which depends a wreath of flowers; the faces, feet and hands of the figures are also coloured. (Fig. VII.)

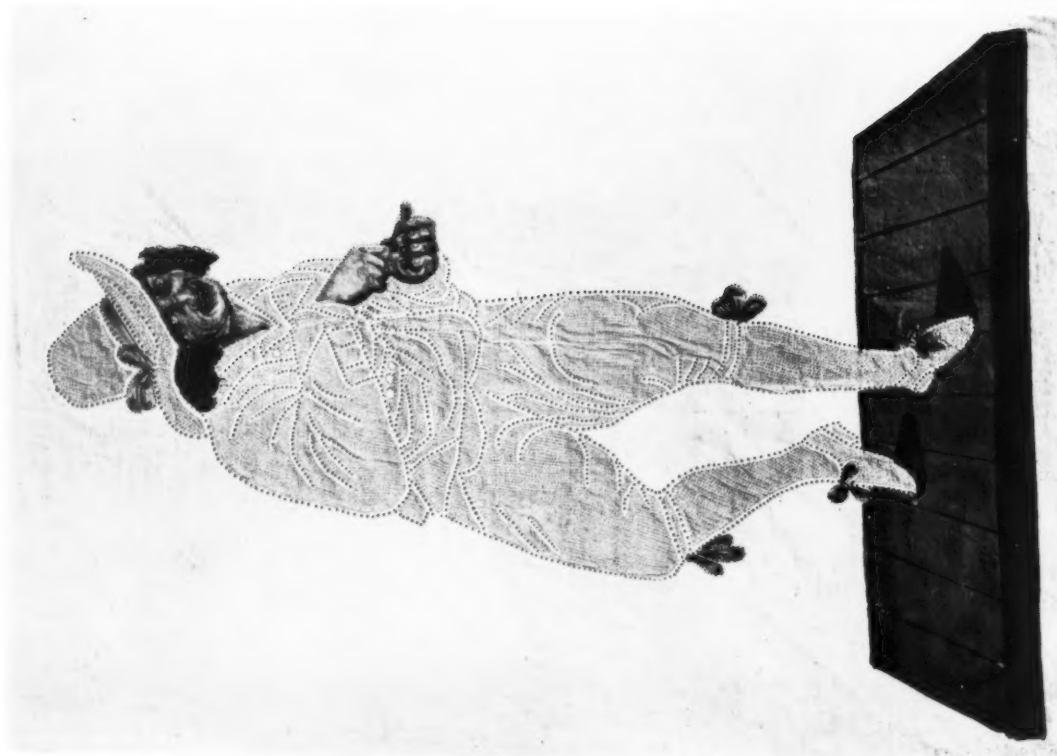


Fig. V. "HA! HA! HAH! I'VE GOT THE CHINK"
From a mezzotint by CARINGTON BOWLES, 1770. English



Fig. VI. THE BLACK GIRL. Spanish or Portuguese. XVIIIth century
From the writer's collection

THE ART OF THE PIN-PRICKER

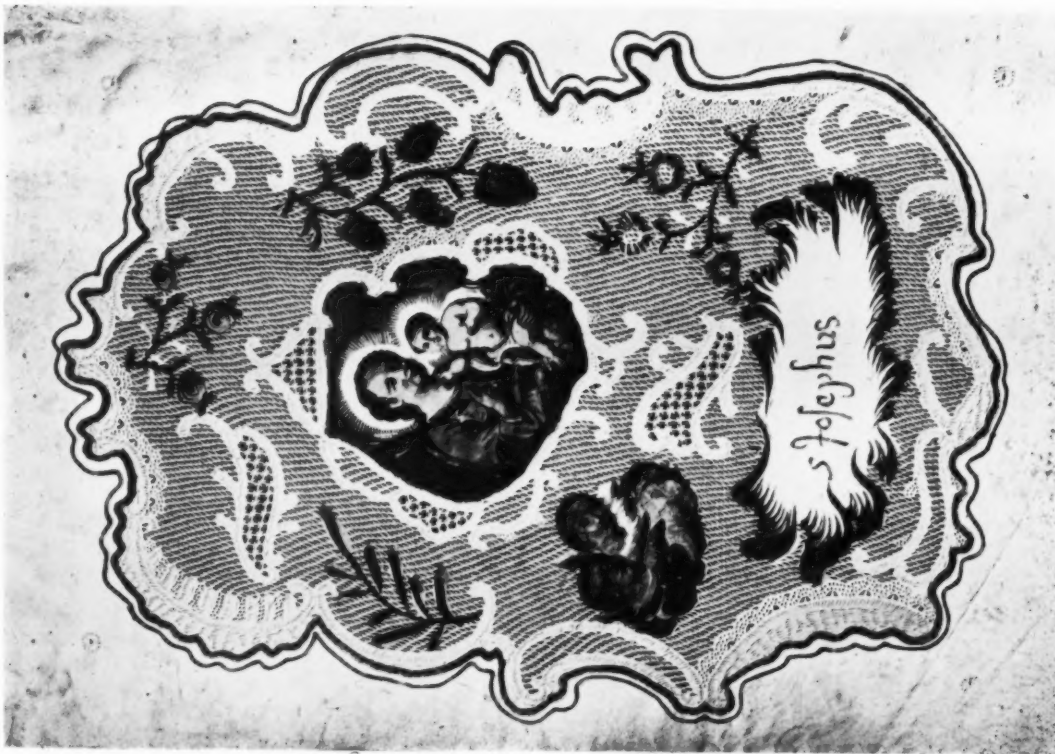


Fig. VIII. Example of Cut Paper and Pin-pricking sent as a Valentine.
Belgian, dated 1784

From the writer's collection

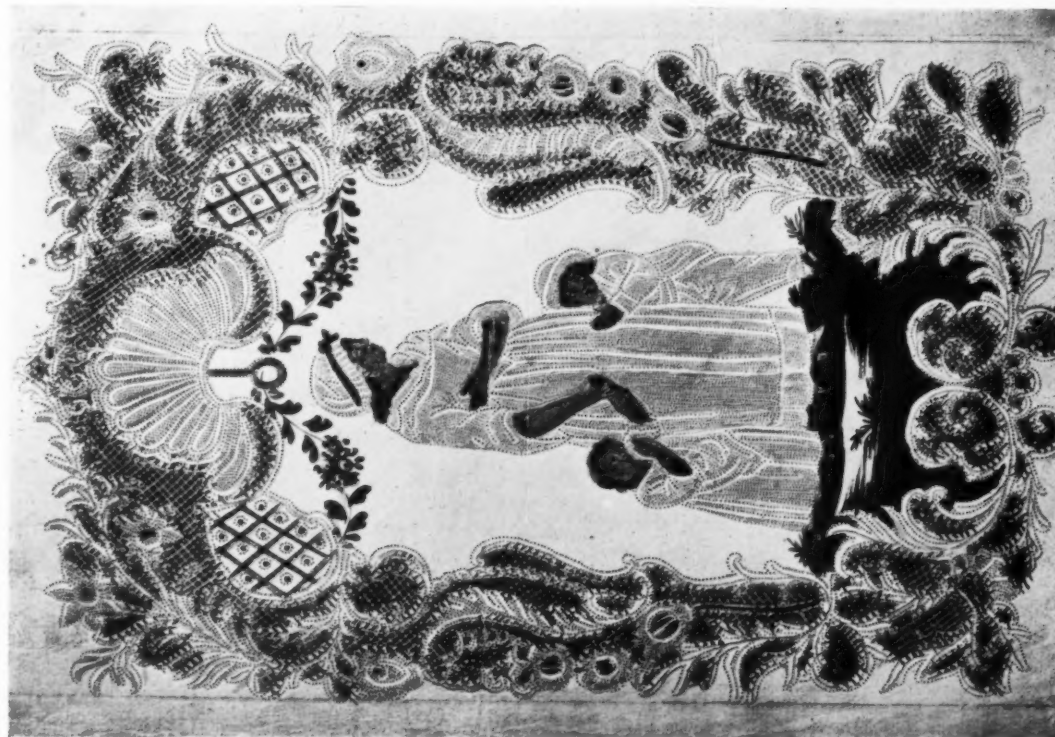


Fig. VII. "CHARITY." English, 1780

In "The Black Girl," of Spanish or Portuguese origin, we have a rare specimen of the pin-pricker's art, unusual and distinctly clever, the surface of the skirt and bodice of the wearer being so thickly and minutely pricked from the back as to cause embossment, which is accentuated by those portions remaining unpierced. The lace cap is also embossed by the same process, and has a most lace-like appearance. The colours used for the clothing of this black figure are red for the skirt and bodice with a wide scarf of striped red, green and white draped round the hips, a pale yellow ribbon ornamenting the cap. (Fig. VI.)

A delicate and fine specimen of the English pin-pricking is seen in our next illustration. The face, hair and hands are well painted, the expression on his delighted countenance and the action of his hands explaining the title "Ha! Ha! Hah! I've got the chink." This design is taken from a mezzotint now in the British Museum, printed for Carington Bowles, print and map seller in St. Paul's Churchyard, about 1770. Only two sizes of pin were used in the all-white costume, outline, creases and ornament being indicated by large punctures from the front entirely filled in by minute pin-pricking from the back. The curly-brimmed hat is ornamented by a band and bow of blue ribbon, and knots of pink decorate his knee breeches and shoes. (Fig. V.)

In reference to this art, Andrew Tuer in his "Old-fashioned Children's Book" states that "For filling up spaces two or more wheels were mounted on one axle; without such appliances, the more ambitious and microscopically minute pin-pricked pictures, specimens of which survive, could not have been achieved." Personally, I think such a statement has very little to support it. There is no suggestion that mechanical aid was necessary in any specimen I have examined, or that pins of various thickness and a needle for the finest

pricks were not quite adequate for the work, whilst for specimens with high embossments such an instrument would have been dangerously heavy.

Like a lovely piece of XVIIth-century needlework, our next illustration represents a thing of beauty in a

class quite by itself—a design formed by a mixture of conventional scrolls and natural flowers. The colours employed are a brilliant red, blue shading in gradations from a deep almost peacock tinge to the palest turquoise, and yellow shaded with brown, the whole blended by scrolls in palest gold. Surrounding the Eye are rays in rich deep gilding, and the bird is painted in shades of brown. (Fig. II.)

Outlines only are pierced from the front by a fine pin, all the rest of the design being punctured from the back in finest pricking so thickly applied as to produce a highly raised picture on a flat background, the whole mellowed by age to an old-world ivory tint.

The symbols which adorn this work are the "All-seeing Eye of the Almighty" with "Canopy of Honour" above and surrounded by the

rays of "The Sun, in His Glory," the Gospel of St. John indicated by the open book on which stands an eagle (his emblem).

The water-mark is one used in Naples, consisting of the Paschal Lamb and a Maltese Cross, a mark dating from the XVth to the XVIIIth century.

The illustration of a Jesuit missionary or teacher in Chinese style, is a very wonderful example of the art of the late XVIIth or early XVIIIth century pin-pricker of Southern Italy. Here all outlines and creases are indicated by medium-sized pin holes, whilst minute and very thickly applied pin-pricks from the back have produced a highly raised surface, the depth of which can be judged by the blotting out of part of the beard, indeed in some places the raising is as much as two centimetres in height. (Fig. III.)

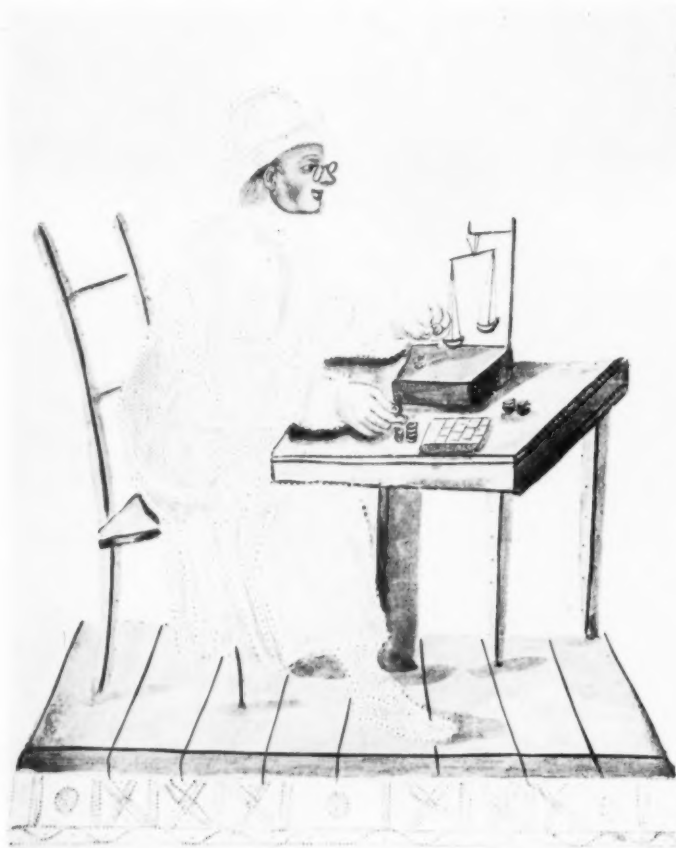


Fig. IV. THE MONEYLENDER. Mid-European. Early XVIIIth century
From Mr. Cecil Higgins's Collection

THE ART OF THE PIN-PRICKER



Fig. III. PORTRAIT OF A JESUIT MISSIONARY OR TEACHER, IN CHINESE STYLE.
Italian. Early XVIIIth century

From Mr. Roland Kriester's Collection

The face and hands are finely painted, whilst the green table, brilliant red hour-glass and the shape of the chair proclaim Chinese influence which made itself felt by all craftsmen at this time. How the artist responsible for the picture was able to produce such high embossment without tearing the paper is a mystery and also a tribute to the quality of the paper employed.

Silhouette portraits have come to light executed by nuns in the convents of Spain, Malta and other countries, their age being ascertained by the quality and texture of the paper. In France there is no doubt this art was extensively practised, though it is impossible to say definitely whether old pin-pricked portraits of the XVIIIth century were made from originals or were copied from prints produced subsequently from portraits, such as those of Henry IV of France and his minister Sulli, which are described and illustrated in Miss E. D. Longman's book, "Pins and Pincushions."

The association of paper-cutting so beautifully executed by Mrs. Delaney and others and pin-pricking is seen in Fig. VIII. Here the cutting of the paper is so fine as to resemble lace, and the needle or pin employed must have been the finest possible. Although adorned by hand-painted sacred subjects this specimen was used as a Valentine. Written on the underside in small old-fashioned characters is the following: "Bought at Ostend in Feby. 1784. 'When this you see dear dear Thomas remember me.'"

A pair of very interesting pictures (of which only one is shown) are of mid-European origin, possibly Swiss. A weaver, holding in her hand the "swift," is winding upon it a skein taken from the reel of the spinning wheel, whilst upon the grey table by her side may be seen the iron three-pronged implement which holds the reel. The face, hands, table, chair and floor are coloured.

The gentleman weighing a ring is either a silversmith or moneylender. Here we have a green table and a reddish floor, the face and hands also being in colours.

The weights which he uses being rectangular in shape give a clue to the age of this specimen, as this shape was only employed from 1700 till 1800, and other indications seem to date this pair of pin-pricks as being produced during the first quarter of the XVIIIth century.

Both pictures are punctured in two sizes of pins, the fine pricking from the back causing considerable embossment. (Fig. IV.)

So far as the writer has been able to ascertain, the English pin-pricked picture is altogether flatter than those of other nations, it would seem that the artist used a thinner hand-made paper, which perhaps would not stand the strain of embossment, but in the absence of water marks it is not easy to state with certainty the place of origin of many of these works of art, though a clue will sometimes be found in surroundings or implements.

The most romantic and pathetic example of pin-pricking is associated with that beautiful and unlucky Queen Marie Antoinette. Wishing during her imprisonment to open negotiations with some of her friends, she sent them a narrow slip of thin white paper 5 in. long and 1½ in. wide whereon she had pricked with a pin the following words: "Je suis gardée à vue, je ne parle à personne. Je me fie à vous, je vendrai."

This letter written to the Comte de Rougeville never reached its destination, the queen was betrayed, and not until 1876, when it came into the hands of Monsieur Pelinski, was the message deciphered.

Deprived of all those things which would occupy her thoughts and fingers, the unhappy queen is said to have used a pin to trace on the walls of her prison a list of her linen.

We are indebted to the courtesy of Monsieur Dumoulin, French publisher of "La Revolution," and to Messrs. Longmans, Green & Co., for permission to use the reproduction of the Queen's letter taken from "Pins and Pincushions." (Fig. IX.)

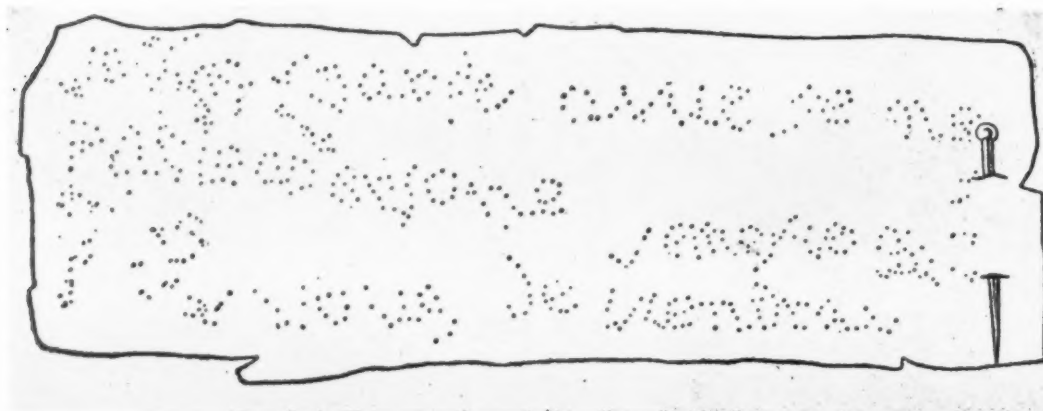
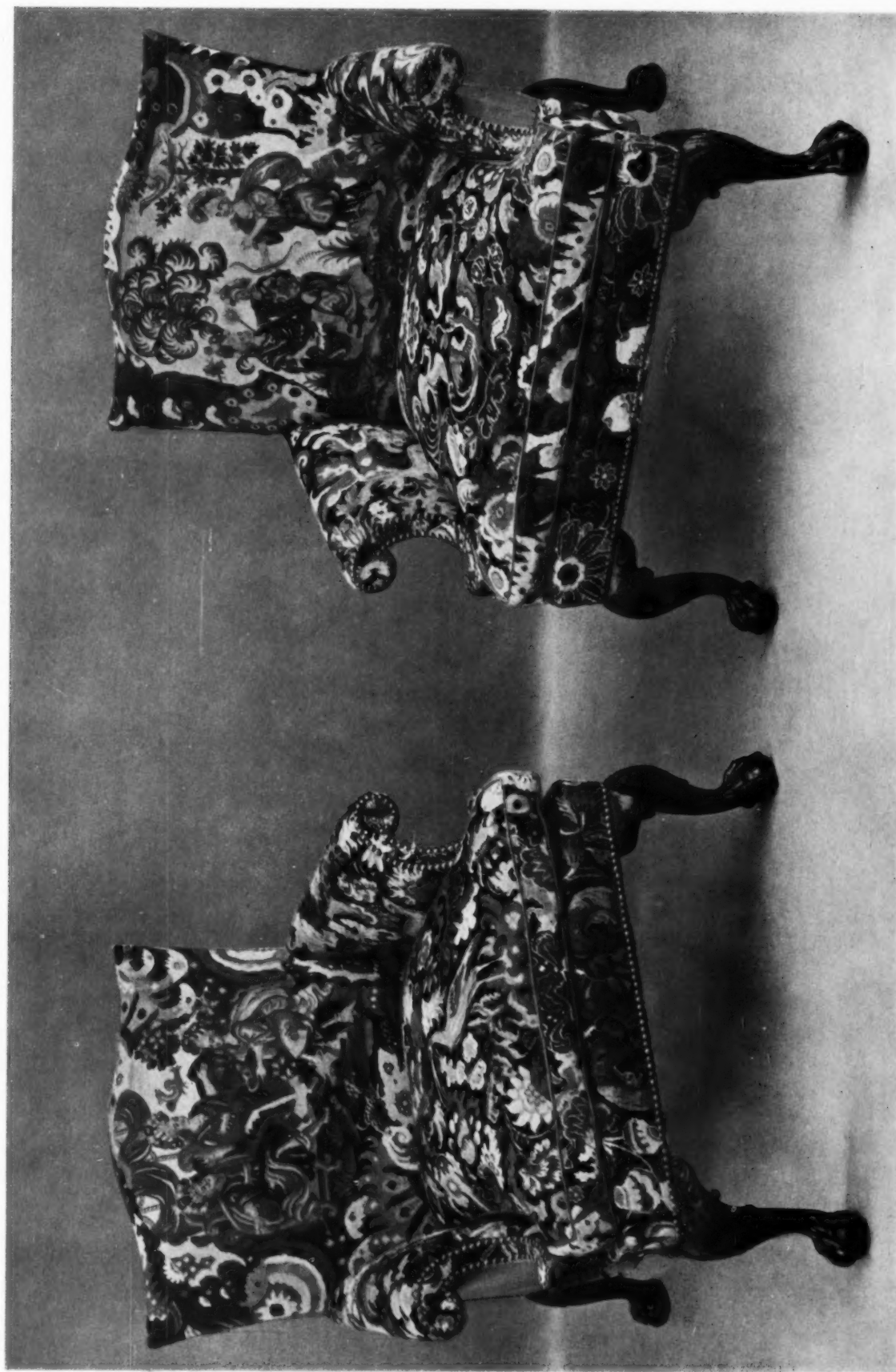


Fig. IX. PIN-PRICKED LETTER OF QUEEN MARIE ANTOINETTE

Reproduced by the courtesy of Monsieur Dumoulin, Publisher, Paris, and of Messrs. Longmans, Green & Co., London

N.B. The nature of the illustrations makes it difficult to see the extraordinarily fine pin-pricks, which are often smaller than the "dots" of the "half-tone" process used in the blocks. The reader should bear this in mind in judging the work.—Ed.



A PAIR OF CARVED CHIPPENDALE ARMCHAIRS, covered in Fine Needlework of George I period
In the possession of J. M. Botibol, Hanway Street, W. 1

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NOTES FROM PARIS

BY ALEXANDER WATT

THE two Paris museums that never fail to attract the attention of a large public are the Musée des Arts Décoratifs and the Bibliothèque Nationale. The shows that regularly take place at these two museums always vary considerably both as regards the nature and period of the exhibits. Following the excellent exhibition of "Les Plus Beaux Manuscrits Français," referred to in last month's *Apollo*, we are now shown, at the Bibliothèque Nationale, an exhibition of Chinese paintings, dating from the XIVth century to the XIXth century.

Recent archaeological expeditions in China have, as a result, revealed to the public the great worth of the art produced during the Sung dynasty. Various exhibitions, like that held at the Orangerie this year—not to mention the London exhibition at Burlington House—have ascribed importance to the wonderful creations of this ancient civilization. Indeed, the art of the Sung period has been so much esteemed that later schools, especially those of painting, have not met with due consideration. Thus, the work of the painters of the Ming and early Ch'ing periods has often been disclaimed as commonplace and academic. It is for this very reason that Monsieur Jean-Pierre Dubosc has organized the present exhibition; to prove the genius of certain master draughtsmen of this era. The collection comprises about thirty paintings of the Ming period and about twenty of the Ch'ing period. A total of thirty-four Chinese artists are represented, some with several works. Monsieur Dubosc, who has spent eight years in China as interpreter to the French Embassy in Peking, has devoted himself to a long study of this period of Chinese art. The works exhibited form part of his own collection.

The painters of the Ming and Ch'ing dynasties are literati. Yet their work makes no attempt to tell a story.



LANDSCAPE. By WANG YUAN-KI. Painted on paper
Ch'ing: XVIIth century

the poetry that accompanies the landscape which figures in the exhibition. In this painting one immediately senses a direct contact with nature, for there is no evidence of any form of human life complaisantly conforming with the rigour of his composition.

Wen Tcheng-ming, the famous calligraphist, painter, poet and high official of the XVIth century, gave particular éclat to the school of Wou-men (Su Chiu). His paintings are remarkable for their pure lyricism and their subtle and delicate chromatic qualities. There are five outstanding examples of his work on view at the present exhibition. His flower piece "Magnolia"

The main preoccupation of these artists has been to translate the most subtle emotions in the purest language. Form and structure, which give to a painting, as well as to a page of calligraphy, its essential value, constitute the one great quality sought after in their most delicate and carefully regulated compositions. The origin of this evolution of Chinese art practised during the Ming period is founded in the products of the Yuan dynasty (XIIIth to XIVth century). Two reproductions of Yuan paintings, by Houang Kong-Wang and Ni Ts'an, and three originals (the first three that figure in the catalogue) present a summary idea of this period of painting.

One of the first of the early Ming painters was Liu Kiu, a direct descendant of the Yuan School which, hardly lasting a century, marked the starting point of a new evolution of Chinese painting which blossomed out during the Ming dynasty and endured right up till the XIXth century. The work of this artist is almost unknown. There appears to be only one of his paintings in the ancient imperial Chinese collections. His philosophical meditations led him into desert places, into the heart of the mountains, "which regions no one attains." That, at least, is what he expresses in

is an exceptional masterpiece of draughtsmanship. The young magnolia, flowering in a pot, is drawn with all the traditional Chinese delicacy, yet traced with such a power of line, that the miniature tree takes on the majesty of a monumental architectural structure. It is Gothic in its tracery. The outline of the petals, drawn with harmonious precision, mount like a cathedral spire. Yet if the wind blew on them they would, one feels, fall like autumn leaves.

Another leading exponent of the school of Wou-men was Chen Tao-fu, a pupil of Wen Cheng-ming. There is one very notable example of his work on view: a simple drawing of a little bird perched on a rock which is extraordinary for its poetic sentiment of the real and unreal, a sublime caprice emanating from the mind of a genius.

The Wou-men school exercised a widespread influence that lasted right up until the end of the XIXth century. Tou Ta-cheou and Wen Po-jen, nephew of Wen Cheng-ming, were the last upholders of the tradition which was eclipsed, at the beginning of the XVIIth century, by the brilliance of the school of Song-kang (Yun-kien) and, especially, those of Lou-tong (T'ai-tsang) and Tch'ang-chou. The work of a small group of the leading exponents of these schools, composing nine of the most illustrious painters and literati of the period, "*Les neuf amis de la peinture*," which included such names as Tong K'i-Tch'ang, Li Lieou-fong and Wou Wei-yè, inspired a veritable renaissance which, at this stage, marks a culminating point in the history of Chinese painting. The generation of painters that followed produced works of art of the highest order. They are represented in this exhibition by Wang Houei, Yun Cheou-ping and Wang Yuan-Ki. The works here exhibited of each of these three artists are remarkable for their impressionist mannerism of painting. The landscape by Wang Houei has been executed in a manner that recalls the technique of Sisley. "*Bamboos in rain*," by Yun Cheou-ping, is a most subtle and graceful drawing of the simplest theme, a typical example of painting in ink. It is reminiscent of like subjects treated by Van Gogh (during the period when he was influenced by Oriental art) with the purest and most intense colour harmonies. In point of fact, it is this very quality of penmanship that ranks these Chinese drawings among the finest works of art. As Baudelaire would have declared of this artist, "*dans le dessin il fait deviner la couleur comme la pensée*." The landscape here reproduced is an exceptional example of the art of Wang Yuan-Ki. One senses in this drawing a synthesis of elements closely related to those studied by Cézanne in his geometrical compositions of formal construction.

The two principal painters of the school of Sin-ngan were Tcha'a Che-piao and the monk Hong-jén, whose "*Trees covered with hoar-frost*," is one of the outstanding exhibits at the Bibliothèque Nationale. The works of this master are very rare and are much sought after by Chinese collectors as those of the painters of the Yuan period.

Monsieur Dubosc is to be congratulated on having brought together this remarkable collection of Chinese paintings and drawings and presenting them in a most instructive manner.

The exhibition of Catalonian Art, that opened at the Musée du Jeu de Paume in March, has recently been

moved to the Château de Maisons-Laffitte, where, with a number of additional exhibits, it has continued to attract public notice. For the sake of those interested in the history of primitive art, I take this opportunity to give mention to this extremely well organized exhibition before it is shortly to close.

The true worth and striking originality of Catalonian art is revealed in these primitive creations dating from the Xth century, clearly evincing a powerful Byzantine influence, up to the sumptuous works of art of the Gothic era (XVth century). For a thorough appreciation of this northern Spanish art it is necessary to understand the important part played by the successive Byzantine, Romanesque and Gothic influences. Catalonia was in direct contact with all the artistic movements active in Europe. Political and commercial relationships, as well as the geographical situation of the country, placed Catalonia in close touch with Southern France (over part of which she exercised her rule); with Italy, who did a considerable maritime trade with Catalonia (which, owing to the dominion of Aragon over Southern Italy, was later to develop into a political alliance); and with the Near East and Oriental world, whose pilgrims passed through Catalonia by way of Rome and the Alps and Pyrenees. During the XIVth century the Kingdom of Catalonia developed into a veritable European state. Whilst some of these international relationships were gaining in importance, and others changing according to political circumstances, Catalonia, during the early manifestations of Gothic art, was closely connected with the Court of the Popes at Avignon which, at the confluence of the two artistic currents emanating from the north of Europe and from Italy, was then the art centre of the international style of Gothic expression. In the present exhibition it is interesting to note how the early Spanish artists were obviously influenced by these factors and, later, by this predominating Gothic art, yet succeeded in endowing their noble inspirations of religious theme with a definite Iberian property.

An outstanding feature of the works exhibited is the various methods and materials employed to replace the precious metals which the Catalonian artists do not seem to have been able to procure. Thus it will be noticed how the use of gold paint and pure tempera and oil colour, in imitation of gold, silver and enamel, has given a brilliant, ornate appearance to most of the alterpieces. In several of the pictures, too, stucco has been used for purposes of sculptural motifs in relief, in imitation of fine carving. But, whereas during the Romanesque period the transposition of such motifs and materials resulted, as often as not, in mere imitation, this Spanish art is peculiarly original and unique. Strictly speaking, this Catalonian art has more in keeping with that of France and Flanders, though ever less detached, than with Italian art, which is less ardent, less humane. But the variety of this art is not to be accounted for by the many influences it has undergone. Rather it is to be judged by the diverse works of masters of differing temperament introducing various styles brought about by everchanging influences. Such artists as Ferrer Bassa, the Serra brothers, Lluís Borrassà, the Mestre de Sant Jordi, Lluís Dalman, Jaume Huguet and Alfonso de Baeza were responsible for the successively brilliant periods in the early history of Catalonian art.

NOTES FROM NEW YORK

BY JAMES W. LANE



Fig. I. "LA PAIVA" Wash Drawing

(Courtesy of Carstairs Gallery)

By CONSTANTIN GUYS

I THINK it is on one or two pages of the Utrecht Psalter, but only there, that you will find the equivalent of the spidery-legged, high-stepping horses of Constantin Guys (1805-1892). This renowned draughtsman, with such a passion for anonymity that he was referred to, like Sweden's present King when the latter enters a tennis tournament, as "Mr. G.," has just been honoured by an exhibition at the galleries of Carroll Carstairs. In the spring of this year the Musée des Arts Decoratifs did likewise. It is always the horse and carriage drawings and water-colours of Guys (he did no oils) that impress me the most. While we have no record of what he drew when on Byron's expedition to Greece, since he started drawing regularly only at the age of forty, the scenes of horror he depicted in the Crimea as correspondent of *The Illustrated London News* are now not commonly exhibited. I am not especially impressed by his studies of women, although I am much interested to note that in the Paris of approximately 1870 there must have been a decided fashion for things Spanish, since, as Mr. Carstairs shows, the young women that Guys's pencil catches talking to French soldiers wear mantillas and high combs. The men are rather more interesting—dandies all (save now and then a newsboy hawking his wares displayed on his head!), they belong to the world of the later Montecristo. But it is the phaeton and the barouche that enthralled

Guys. The horses standing at attention quiver with nervous flame; in five little hair-lines La Paiva's crinoline rests as lightly as foam on the carriage. The State carriage of H.R.H. the Duchess of Kent hardly disturbs the romantic murk of the wash of grey, so lightly is it etched in. One feels that these compositions could start to move at any moment. Though the drawings that are tinted are probably rarer, they seem to me not so thrilling as the plain washes, which embalm so well the spirit of the Second Empire.

It has been a joy to see the very representative exhibition of contemporary rugs and carpets held during November at the Metropolitan Museum. I say "very representative" because twelve European countries (Austria, Czechoslovakia, Denmark, Finland, France, Germany, Holland, Italy, Poland, Sweden and Switzerland as well as England) have contributed to it, and also because both craftsmen and manufacturers were represented. The reproduction will serve to illustrate the variety and the complexity of modern weaving processes. Surfaces of the modern rug are treated in new ways, as by shearing, so that a rug's design may be modified at necessary points. Here, as the catalogue points out, there were "the well-known Scandinavian *rya*, *flossa* and *röllakan* weaves which Finns, Germans and Swiss have also used; knotted and tufted hand-woven structures common to many countries and their mechanical imitations in Axminster

and chenille types; hard tapestry weaves that belong to many cultures, yet so often are called Gobelins; plush-woven pile fabric such as the Wilton of England and Austria; Aubusson weaves and the deep-pile textures from France; relief treatments from Czechoslovakia, Denmark and Holland; hooked rugs from our own southern states; and finally most of these same types in the regular stock of American manufacturers." One of the most successful rugs, it seemed to me, was the one designed by Marion Dorn for the Wilton Royal Carpet Factory Company, Ltd.—in two shades of coral on cream with incised lines in a Gobelins stitch of dark brown.

In acquiring from an anonymous source Salvador Dali's "Portrait of Gala" (Señor Dali's wife), the Museum of Modern Art possesses a well-painted picture of its kind. But its kind is described in a most interesting book I am reading, "The Psychologist Looks at Art," by Louis Danz (Longmans, Green), as an incongruous juxtaposition made by an artist who thinks he has thereby gone beyond the real world. In this picture Dali as a surrealist has painted two portraits of his wife. In the portrait nearest the observer you see, as in Vermeer's famous self-portrait, only the back of the sitter. This self is looking at another self, farther in the background, which is looking at you, or rather at the first self. Now, according to Mr. Danz, and I agree with him, art is made of forces and not things. "Mass attracts and repels, lines

become directional, colours push and pull." These forces give an emotion, as the things placed in juxtaposition or, as Mr. Danz would have it, in disarrangement—e.g., the surrealist placing of an umbrella and a sewing machine on a dissecting table—do not. Doubtless this very point could be proven in the Museum of Modern Art's exhibition—they are holding one now of the Stuttgart Werkbund houses of 1927, and the preliminary sketches by various architects for the Town of To-morrow for the New York World's Fair of 1939—of modern architectural photographs. Why is it that modern architecture, good or bad, leaves you with at least some sort of emotion, whereas traditional styles, as modernly rendered, too often do not? Isn't it because one is conscious with the former that there has been a new approach to a problem and that the same old detail, the same old "things"—archivolts, string-courses, fenestration, or what not—are not going to be slavishly adhered to? This is what gives modern architecture its power, its ability to stir an open mind, its capacity to do justice to a unique project. Mr. Basil de Selincourt, writing recently in *The Observer*, said that to him modern architecture (of the Corbusier type) looked like slices of cold cream—with apertures in them. True, but even such slices, originally fashioned or attractively disposed, can give one an emotion, whereas just so much stereotyped Georgian or Tudor, machined and measured and turned out in bucketfuls all over the Anglo-Saxon world, cannot.



Fig. II. A SECTION OF THE INTERNATIONAL EXHIBITION OF RUGS AND CARPETS at the Metropolitan Museum of Art, New York

(Courtesy of the Museum)



AMETHYST BOWL. Full size
In the possession of Messrs. Spink & Son, Ltd.

THE BIBLIOPHILE: B. R. HAYDON'S ANATOMY BOOK

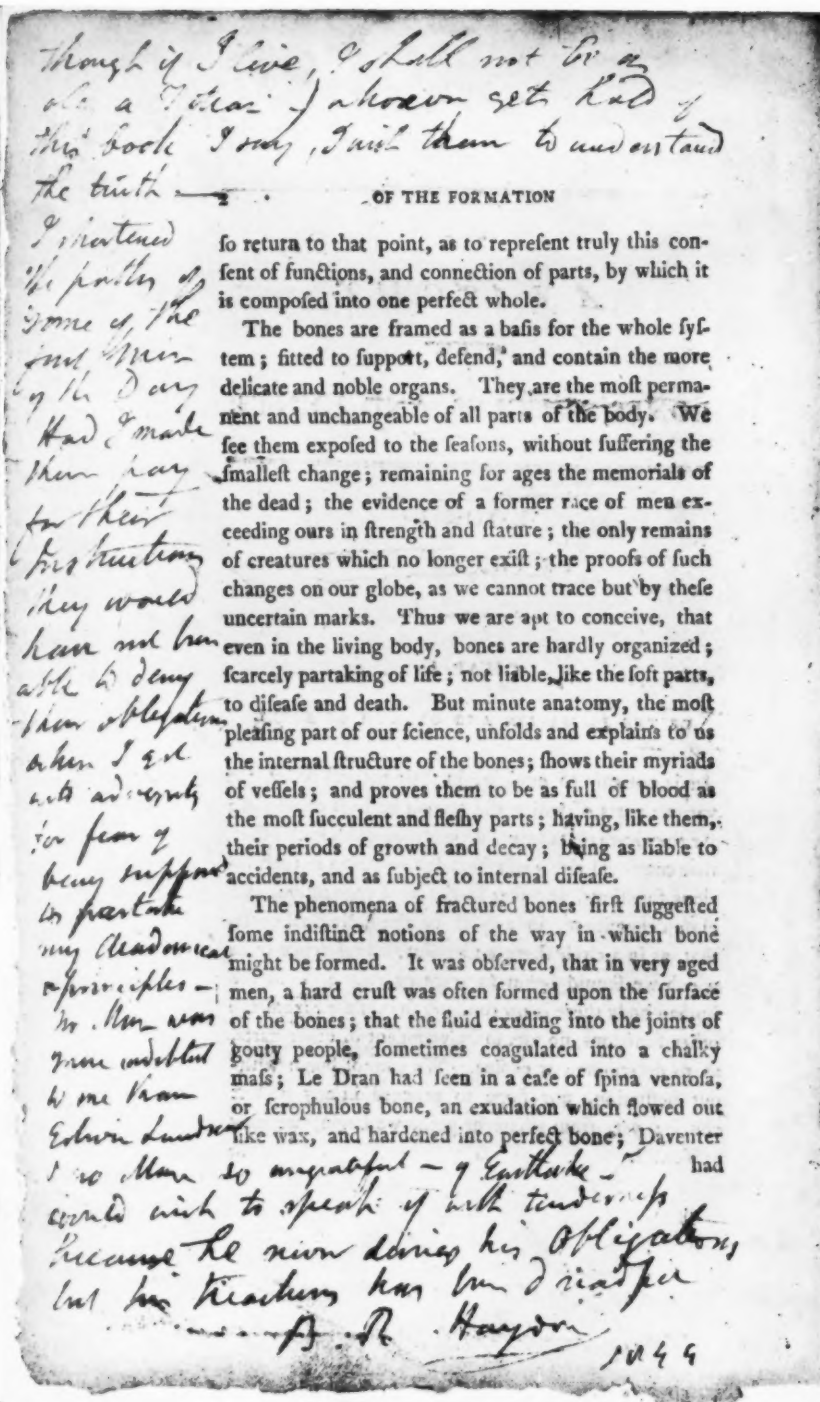
BY A. N. L. MUNBY

IN tragic interest few of our British artists can rival the unfortunate Benjamin Robert Haydon. His huge historical canvases appeal but little to modern taste. The "Raising of Lazarus," in the National Gallery may well be passed by with hardly a glance for all its 19 ft. by 15 ft. And yet the friend of Keats and of a score of other eminent men has achieved his immortality through another channel: his autobiography, turgid in style, and badly composed though it is, is one of the most fascinating human documents that we possess. As we read it, we share the author's early enthusiasms, we catch something of his fire and his resolve "to be a great painter, to honour his country." We are bound up in his struggles and, as disillusion and bitterness take the place of the grand aspirations of youth, we feel acutely for the proud, unhappy man who is gradually being worn down by financial embarrassments and the slights, mainly imaginary, of his former admirers. As the tragic diary moves towards its close we hear more and more of the ingratitude, the treachery of those who should have come to his help. We see also much of the arrogance, the impetuosity which rebuffed his well-wishers. When we come to the final heartrending entry, "God forgive me. Amen. Finis of B. R. Haydon. 'Stretch me no longer on this rough world—Lear,'" we mourn for a man, who after battling against great odds for thirty years, suddenly gave way to the impulse to take his own life. That his suicide has a touch of the consciously theatrical about it makes it none the less pitiful.

Haydon always claimed that the success of his years of triumph were due to his intensive study of anatomy. In 1804, when he first came to town, he tells us that about seven hours of his day were devoted to its study. His accounts of the reactions of the masters of the day to this absorption in anatomical studies are entertaining. Northcote disapproved: "You're studying anatomy; that's no use—Sir Joshua didn't know it; why should you want to know what he didn't";

but Opie and Fuseli were both warm in their approbation. Haydon, in his autobiography, tells us: "At Cathorne's in the Strand I met with John Bell's work on the bones, joints and muscles. Its admirable perspicuity cleared my understanding at once. I saw its beauty, and admired its sense in reducing all muscular action to flexion and extension. I took the book home, hugging it, and it has ever since been the text-book of my school." Haydon's copy of "Bell's Anatomy" is before me as I write, and it is through the kindness of the owner, Mr. Maurice Webb, that I am permitted to describe it. Worn and tattered, its title page missing, it bears the mark of forty years' hard use. The second leaf bears Haydon's bold autograph and the date 1804. Beside the covers are some accounts, fitting reminder of the financial worries that plagued the owner all his days. The body of the book is scored, annotated copiously and full of marginal sketches and studies. In 1844 Haydon wrote some further notes. Against a rough sketch on a fly leaf at the end of the volume he has written "one of my early sketches, 1804, before I knew anything of the figure." But it is on the first two pages of the text that most interesting notes appear. Written, no doubt, in a fit of depression and embitterment, they are a reiteration of his constant complaints against the ingratitude of the pupils who owed their success to him.

"This book was my study 40 years ago, 1804—I met with it at a Library in the Strand, I got it from Longman; after, I made every Pupil go through it and all did—first Eastlake 1808—then Charles and Thomas Landseer—Bewick, Harvey, Chatfield, Lance, Prentice, Emily [?]-etc.—and the consequence certainly was a reform in the painting of the School, for though anatomy was considered a part of the study of the student it was not taken up as I took it up—*thoroughly*; and made my Pupils do so—Edwin Landseer copies my [directions . . . ?] and that put him for ever in the right way. Young men are too free of their obligations, so whoever has this book



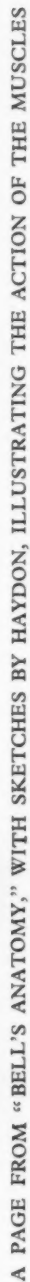
A PAGE FROM "BELL'S ANATOMY"
WITH HAYDON'S DENUNCIATION OF LANDSEER

(40 years hence when I may be numbered with my Fathers, though if I live I shall not be as old as Titian) whoever gets hold of this book, I wish them to understand the truth—I shortened the paths of some of the first men of the day. Had I made them pay for their instruction they would have not been able to deny their obligations when I got into adversity for fear of being supposed to partake [forsake?] my Academic principles—no man was more indebted to me than Edwin Landseer & no man so ungrateful—Eastlake I would wish to speak of with tenderness because he never denies his obligations, but his treachery has been dreadful.

B. R. HAYDON,
1844."

Haydon's illegible hand, combined with the porous nature of the paper make transcription no light matter.

The marginal sketches are more noteworthy as showing the meticulous nature of Haydon's study of anatomy than for any very great artistic merit of their own. They display little of the maturity of his later work. It is in the annotations that the surpassing interest of the volume lies, and the further insight that they give into the mind and character of their unhappy author.



BOOK REVIEWS



ILLUSTRATION FROM A BOOK OF NORWEGIAN BALLADS

By OLAF WILLUMS

NORSKE FOLKEVISER. Illustrated with woodcuts by Professor OLAF WILLUMS. (Kirstes Boktrykkeri, Oslo.) Bound in vellum; 5 guineas net.

The woodcut reproduced on this page is one of the many which illustrate Professor Olaf Willum's "Norske Folkeviser." Though few English readers are likely to be able to enjoy the Norwegian text, the illustrations reflect their spirit to perfection, the Spirit of Forest, and Mountains, Rivers and Valleys and the simple folk that dwell there. Professor Willums is, of course, well known in this country, especially on account of his virile woodcuts to which the type in this volume is beautifully related. Distinctly a book for lovers of "the Book Beautiful."

H. F.

BOTTICELLI. By CARLO GAMBA. (Collezione "Valor Plastici.") With 200 Plates. (Milan: Ulrico Hoepli.) Lire 40.

This work is on a subject which has already been fully treated, and the author admits this, while doing justice to the critical researches of Adolfo Venturi—in this very "Collezione Plastici"—of Jacques Mesnil, of Yukio Yashiro and, above all, of H. P. Horne. Yet even so the subject remains almost inexhaustible, and the lover of Botticelli's marvellous creation will find

much here to add to his appreciation. After a very useful discussion of preceding and contemporary Florentine painting, in which he can give full weight to Uccello and that intriguing figure of Starnina, he comes to grips with his subject in Fra Lippo Lippi; but shews in the succeeding pages that, though Sandro may have derived directly from this latter, there were other influences at work in the development of his style and personal expression.

These he finds in the vigour and masterly sense of line of Antonio Pollajuolo, who may have taken—a new suggestion this—from Greek and Etruscan fictile art; and yet more of Verrocchio, who was the great influence in Florentine art just when Botticelli was coming to maturity. These influences and others enter into his earlier painting, seeking for self-expression; and may dispose of the need of any "Amico di Sandro," to whose claim Gamba does not evidently attach much value. It is confusing to find the famous "Adoration" placed in S. M. Novella and Uffizi; but what is more serious critically is his attribution to this master of the tarsia work in the *studiolo* of Duke Federigo at Urbino. He quotes here the reference of Poggi to the figure of Pallas with shield and lance, which appeared on a standard in the famous "Giostra" of Lorenzo de Medici, much as

BOOK REVIEWS

presented in the Urbino tarsias; but these latter are given by Senator Venturi as "indubitably upon the design of Francesco di Giorgio" of Siena, though a later writer adds "they have that Botticellian character which we trace again and again in Martini's art." This inspiration is clear; but any direct connection of Sandro with the wonderful Urbino Palace has yet to be proved. One of the great attractions, however, of Gamba's work is the quality and number of the illustrations, no less than two hundred; which enables him in almost every case, in speaking of a painting, to use the plate for reference.

The connection of Filippino Lippi with his Master Sandro, and possible later reaction on this latter, is of interest; and no less so the disputed "Derelitta." Here Sandro and Filippino may have been working together upon a series of panels dealing with the "Story of Esther," of which this subject formed a part. Gamba gives his approval to this view, which has, moreover, the authority of that great Botticellian critic H. P. Horne. Though a bibliography is given, the lack of an index in such an important work is badly felt. S. B.

WILLIAM HOGARTH, THE COCKNEY'S MIRROR.
By MARJORIE BOWEN. (Methuen & Co., Ltd.) 16s. net.

In reading this biography the curious analogy between it and its subject's own productions may well strike the critic. Whether Miss Bowen's love of Hogarth's pictures is responsible for the detail and repetition of her own, or whether it was her partiality for the crowded canvas that inclined her towards Hogarth as a painter, we do not know. But the similarity is undoubtedly there. And it involves certain weaknesses as well as certain virtues. How much more forceful as drama, one feels, how much more satisfying as a composition her narrative would have been if it had been less detailed! Everywhere the multiplicity of the statements diminishes the force of each. Here is none of that drastic simplification and concentration upon essentials which made Meier-Graefe's "Van Gogh," for instance, in its vitality and urgency, such a masterpiece of sympathetic biography. Miss Bowen, one surmises, is too much in love with her subject to be able to regard it with creative detachment. She lingers lovingly over each little fact like a water-colourist of the old school patiently delineating the individual bricks of some favourite piece of picturesqueness; while a less literal painter would have given you the whole spirit of the scene with a tenth of the expenditure of time and trouble.

But that same plethora of detail which often mars Hogarth's moralities as designs makes them all the more interesting as historical documents. And similarly, here, the detail, though it may sometimes clog the narrative, has an undeniable fascination of its own. When all is said, there is a vast deal of quiet charm about the "topographical" method of biography, as Miss Bowen practices it. Passages like her meticulous descriptions of Hogarth's series of engravings, or the sketch of the contemporary scene at the beginning of the book, are especially interesting. It is not everybody, of course, who has the leisure nowadays to absorb such

a full and comprehensive account of a painter and his period. But for those who possess the time and inclination to wander in these pleasant by-ways of history—who care to learn, for instance, the exact circumstances of Hogarth's quarrel with John Wilkes—here is a veritable gold-mine of information. H. R. W.

FOUNDATIONS OF CHINESE MUSICAL ART.
By JOHN HAZEDDEL LEVIS. Pp. 234. (Vetch, Peiping, 1936.) 21s. net.

This handsomely produced volume does not tell us all about Chinese music. The author informs us that there are vulgar degenerations of the art in China, as in every European country, which he doubtless felt no more called upon to deal with than the "Oxford History of Music" is expected to deal with jazz and crooning. Also like most historians, he leaves out folk-song. But on what may be called classical Chinese music, dating from about the Vth century A.D. to the end of the Sung dynasty (1279), Mr. Levis has written a serious, informative and highly interesting book. ERIC BLOM.

BRUEGEL—DETAILS FROM HIS PICTURES. Introduction by GUSTAV GLÜCK. Translated by Eveline Byam Shaw. London: (Williams & Norgate). £5 10s. net.

Dr. Glück, the former Director of the Vienna Gallery, has lived with Bruegel's art for years, and he has noticed, as even some of us less favoured ones who have had to be content with reproductions in lieu of the originals, that the longer one lives with a painting, the more one sees in it. He has consequently had the excellent idea of reproducing *details* from Bruegel's pictures, many of them in original size. The result is what he expected. These reproductions are a pageant of delight. Detail after detail, each seeming almost complete in itself, reveals the master's astonishing fertility of invention and artistic resource. Above all it proves Bruegel's astounding capacity to make the spectator a participant of whatever scene the artist conjures up.

Bruegel achieved this by confining himself to essentials of form, shapes and silhouettes and a grandly emotional use of general colour, as distinct from mere juxtaposition of local colours. It is this general colour which unifies the many crowded incidents. We cannot, however, feel with Dr. Glück that these paintings can compare with tapestries or that they are two-dimensional—at least not in the sense in which that is true of really two-dimensional painting as that of a Persian miniature. On the contrary: their space sense is striking, in spite of the method, or because of it?

Readers will want to puzzle such problems out for themselves as they turn over the leaves of this delightful collection of colour reproductions and peruse Dr. Glück's admirable comments.

The book is inevitably costly; but we think half-size black-and-white reproductions of the *whole* pictures would have added little to the cost and would have been of great assistance for the reader's orientation. H. F.



SUSPENSION ROD FOR A CHANDELIER
From "English Domestic Metalwork."

ENGLISH DOMESTIC METALWORK. By R. GOODWIN-SMITH. 101 pp. + 139 pl. (Leigh-on-Sea : F. Lewis, Ltd.) £3 3s. net.

This is a book written by one who has clearly had a long experience of designing metalwork fittings for buildings old and new, and who has learnt to love and respect his materials. He has never failed to try to acquire unappreciated examples of good workmanship which he has come across, and his book is clearly intended for collectors and clients rather than for fellow-designers who will hardly find it sufficiently profound. It is divided into two parts dealing respectively with old and modern work. His text is mainly composed of comments on his plates, which are partly from his own drawings, the remainder being from blocks borrowed from Mr. Seymour Lindsay's well-known book, or from photographs. It is a pity that he has made no attempt to arrange the objects on each plate into any logical order. The dating given in his captions is usually uncontroversial, but in his text he shows a tendency towards rash generalizations. Thus, his rule of thumb for dating brass chandeliers is simply an inversion of the truth. He states that "at the dawn of the XVIIIth century the arms would be almost invariably attached to the sphere itself, instead of from a baluster just above

it." Actually, the attachment of the arms to the baluster was practically invariable until about 1725, and was still used in the provinces half a century later. The second part contains a section on reproductions which includes illustrations of many admirable examples. There is, unfortunately, less matter for praise amongst the pieces of avowedly modern design, though the selection is fairly comprehensive. C. C. O.

ESSAYS IN THE HISTORY OF THE YORK SCHOOL OF GLASS PAINTING. By JOHN A. KNOWLES, F.S.A. (London : S.P.C.K., 1936.) 30s. net.

No short review can do justice to this comprehensive book : its scope is such that only a very few features can here be touched upon. As the title indicates, much more is dealt with than the mere subjects found in York glass ; and the author, who, with his father, the late Mr. J. W. Knowles, has been intimately associated with this subject for a long period, covers such cognate matters as the economics of stained glass, the source of the actual glass employed, the influence of the Black Death on the York School, the extent to which the latter came under Continental influence, and to which York ecclesiastical architecture and design were controlled by the clergy.

Probably the most important single section of the book is that dealing with the rare Corpus Christi subject, which appears in four York windows. Plate XLVIII shows the remarkable window in Holy Trinity, Goodramgate, in which the Three Persons of the Trinity are shown in human shape ; and Mr. Knowles gives a penetrating discussion of this important matter.

No review of this volume can conclude without at least a bare mention of the superb series of photographs and line-drawings by the author, and of his very adequate and scholarly documentation. P. D. R.

HISTORIC COSTUME FOR THE STAGE. By LUCY BARTON. Illustrated by DAVID SARVIS. Crown 8vo. pp. x + 605. (Boston : Walter H. Baker Company, 1935). \$6 net.

I feel pretty safe in describing Miss Barton's book as the first serious, comprehensive work of its kind. It is in her own words "a book which undertakes to survey for theatre use (italics mine) the dress of Occidental civilization, with a glance at its origins in Egypt and Mesopotamia." Its object is to serve primarily as a practical guide to the costuming of "period" plays and kindred productions, and this purpose is kept consistently in view from first to last. It may fairly claim to be in its special province a pioneer work, and its composition has manifestly involved considerable study and planning. F. M. K.

CHINESE INFLUENCE ON EUROPEAN GARDEN STRUCTURES. By ELEANOR VON ERDBERG. (Harvard University Press. London : Humphrey Milford, Oxford University Press.) 21s. net.

Of all the spheres of European design, from XVIIth to early XIXth century, over which Chinese art exerted an influence, garden structure remains among the most entertaining. The primary value of the book lies in its scholarship and in its interest to garden designers of the present day, but the authoress has approached her subject so pleasantly that the book is interesting and entertaining to many people who, though interested in design, or in gardening, would not otherwise be attracted by a work on so highly specialized a subject. G. G. W.

BOOK REVIEWS



"COMING HOME BY MOONLIGHT" By JAMES POLLARD
From the "Field" Calendar

Eight beautiful pictures in colour are used to illustrate the *Field* Calendar for 1938 which is annually produced by the Fine Arts Publishing Company, 3, Burlington Gardens, W. 1, at 5/-. This year there are two pictures by James Pollard, one of which is reproduced above, and one by William Webb to represent the old-time sportsman, while Lucy Dawson, F. A. Stewart and Rowland Green bring the sport and countryside of to-day into prominence. The calendar contains the sporting fixtures for each month, while there is space given for engagement notes for every day of the year. The edition is strictly limited and it is advisable to order copies early from the Fine Arts Publishing Company.

REPERTORIUM VOOR DE GESCHIEDENIS DER NEDERLANDSCHE SCHILDER—EN GRAVEERKUNST. Door H. VAN HALL. ('s Gravenhage: Martinus Nijhoff). Paper covers, 18 guilders; cloth, 20 guilders.

Many years of work must have gone to the making of this book, which consists of a catalogue of books and magazine articles dealing with the art of the Netherlands from the beginning of the XIIth century to the close of the year 1932. The introductory section includes a list of books and articles on bibliography, criticism, public and private museums and collections, exhibitions, art schools, art dealers and sales, iconography and mythology. The second part deals with the history of painting, miniatures, mural painting, painted glass, tapestry, drawing, engraving and etching. An alphabetical list of monographs and articles on individual artists occupies the third and most important section. Both H. van Hall and his collaborator Bertha Wolterson have reason to be proud of their joint production.

C. K. J.

BOOKS RECEIVED

INDIA: A Short Cultural History. By H. G. RAWLINSON, C.I.E., edited by Professor C. G. SELIGMAN, F.R.S. (London: The Cresset Press.) 30s. net.

THE SALMANTINE LANTERNS: Their origins and development. By CARL KENNETH HERSEY. (London: Humphrey Milford, Oxford University Press Massachusetts: Harvard University Press.) 31s. 6d. net.

STUART MASQUES AND THE RENAISSANCE STAGE. By ALLARDYCE NICOLL, M.A. With 197 illustrations. (London: George G. Harrap & Co., Ltd.) 36s. net.

PICTURE PRICES CURRENT: An Alphabetically arranged record of Pictures, Drawings and Miniatures sold by Auction in Great Britain and America. Twice yearly. Compiled by F. L. WILDER and E. L. WILDER (Editors of "Print Prices Current"). Volume II (Part II). Comprising all sales held between April 1st and August 31st, 1937. (London: F. L. & E. L. Wilder, Woodford Wells, Essex.) 21s. net.

THIS YEAR; NEXT YEAR. By WALTER DE LA MARE and HAROLD JONES. (Faber & Faber, Ltd.) 7s. 6d. net.

PORTRAITS OF A LIFETIME. By JACQUES-EMILE BLANCHE. (J. M. Dent & Sons.) 18s. net.

CONTEMPORARIES. Portrait Drawings by Sir WILLIAM ROTHENSTEIN, with appreciations by various hands. (Faber and Faber, Ltd.) 12s. 6d. net.

GIOVANNI DI PAOLO. 1403-1483. By JOHN POPE-HENNESSY. (Chatto & Windus.) 21s. net.

BOTTICELLI. By LIONELLO VENTURI. (London: Allen and Unwin. Vienna: The Phaidon Press.) 10s. 6d. net.

THE TEMPLE OF RAMESSES I AT ABYDOS. By H. E. WINLOCK. (Metropolitan Museum of Art.) (Papers No. 5.) 1.50 dollars net.

ETRUSCAN TERRACOTTA WARRIORS IN THE METROPOLITAN MUSEUM OF ART. By GISELA M. A. RICHTER. With a report on Structure and Technique by CHARLES F. BINNS. (Metropolitan Museum of Art.) (Papers No. 6.) 2.00 dollars net.

ANSHELM SCHULTZBERG. By OTTO G. CARSLAND. (Stockholm: Wahlstrom & Widstrand.)

FRANCISCAN HISTORY AND LEGEND IN ENGLISH MEDIAEVAL ART. Edited by A. G. LITTLE, D.Litt., Litt.D., F.B.A. (Manchester University Press.) 21s. net.

ART PRICES CURRENT: A record of Sale Prices at the Principal London and other Auction Rooms, September, 1936, to July, 1937. With Indexes to the artists, engravers and collectors. Volume XVI. New Series. (London: The Art Trade Press, Ltd.) 3 guineas net.

THE PAINTER'S OBJECT. Edited by MYFANWY EVANS. (London: Gerald Howe, Ltd.) 10s. 6d. net.

THE SILENT TRAVELLER: A Chinese Artist in Lakeland. By CHIANG YEE. With a preface by HERBERT READ. (London: Country Life, Ltd. New York: Charles Scribner's Sons.) 7s. 6d. net.

THE ICONS OF CYPRUS. By D. TALBOT RICE, M.A. B.Sc., Watson Gordon Professor of Fine Art in the University of Edinburgh. With chapters by RUPERT GUNNIS, formerly inspector of Antiquities in Cyprus, and TAMARA TALBOT RICE. Published with the collaboration of the University of London and the University of Edinburgh (Moray Fund), with 56 plates in colotype. (London: George Allen & Unwin, Ltd.) 70s. net.

PERSEUS: A Study in Greek Art and Legend. By JOCELYN M. WOODWARD. (Cambridge, at the University Press.) 10s. 6d. net.

VICTORIAN WATER-COLOURS AT WINDSOR CASTLE. By RANDALL DAVIES. (London: Country Life, Ltd.) 21s. net.

THE INSCRIPTION OVER THE GATE. By H. R. WACKRILL. (London: Peter Davies.) 5s. net.

TASTE AND FASHION: From the French Revolution until to-day. By JAMES LAVER, Keeper of the Department of Painting and of Engraving, Illustration and Design at the Victoria and Albert Museum. (George G. Harrap & Co., Ltd.) 12s. 6d. net.

RHYMES OF AN IRISH HUNTSMAN. By STANISLAUS LYNCH. With illustrations by MICHAEL LYNE, and a foreword by Lord DUNSANY. (London: Country Life, Ltd. New York: Charles Scribner's Sons.) 15s. net.

HOW TO COMPOSE MUSIC: A Simple Guide to the Composition of Melodies and to their Effective Harmonisation. By H. BAYNTON-POWER, formerly Professor at the Royal College of Music, Manchester. (London: Sir Isaac Pitman & Sons, Ltd.) 4s. net.

PAINT AND PREJUDICE. By C. R. W. NEVINSON, R.B.A., R.O.I., N.E.A.C. With 32 gravure plates from the author's pictures at the end of the book. (London: Methuen Publishers.) 12s. 6d. net.

ART NOTES BY THE EDITOR ROUND THE GALLERIES

THE PETER DE WINT EXHIBITION AT LINCOLN

In the October number we devoted an illustrated article to this exhibition; it remains, therefore, only for me to give an account of the general impression left on one's mind by the exhibition, which will have closed its doors by the time this appears in print. Two points stand out, although they are both attributable to the same cause—the demands and expectations of his patrons. Firstly, that it is much to be regretted that De Wint did not produce more paintings in oil; secondly, that his large elaborately finished compositions in water-colours are often almost unbelievably below the standard and quality of his smaller works, which he probably regarded as unfinished.

There were no less than thirty-eight examples of his little-known oil paintings in the show. Apart from "Landscape with Castle," presented by Mr. Geoffrey Harmsworth, and the "Landscape with Rainbow," presented by Miss Bostock to the Lincoln Corporation, there was the "Distant View of Lincoln Cathedral," lent by the National Gallery of Scotland. These are all important and impressive paintings on a large scale (64 in. by 42½ in.), and probably much better even than they appear. By this I mean that their darkness, partly caused by De Wint's *penchant* for a dark foreground, partly by the actual lowering in tone through dirty varnish, makes it difficult to see their full qualities under glass. Lovely things, though less "important," were a "Study of Trees," lent by Sir Hickman B. Bacon; a "Study of Lincoln," lent by Mr. Geoffrey Harmsworth, who also lent "Lincoln Cathedral from Brayford—Sunrise," and, in a different mood, "Newport Arch, Lincoln," lent by Mr. H. K. Henderson. One would like to discuss the various influences traceable in these oils, such as Constable's and Gainsborough's—but in any case they only prove that De Wint was not an imitator.

As to the water-colours, it has been said that De Wint could not paint skies; such a thing as the "Landscape with Rainbow, Caerphilly Castle" (lent by Mr. T. W. Bacon), is alone enough to correct that view. However, I have no space to discuss the dozens of pleasant "finds" amongst the two hundred water-colours which are not likely ever to be assembled again; although the Director tells us that, "There is reason for expecting that one day a room of the gallery will be permanently labelled 'The De Wint Room.'" If so, the organizer of this exhibition will have reason to be proud of his achievement, since, as he amusingly told us in his article, De Wint's name was almost forgotten in the city of his adoption.

PAINTINGS AND DRAWINGS BY JULES PASCIN AT THE LEGER GALLERIES.

The paintings and drawings, to which must also be added the "Epilogue" in the catalogue written by the artist's friend, Henri Bing, contributed to the sense of depression with which one left this exhibition. Monsieur

Bing has made no attempt to gloss over the disreputable life led by the deceased artist; a life apparently spent in wasting his substance ignominiously and an end by suicide. Pascin is best in his cruelly analytical drawings which brought him fame from the days in which he contributed to "Simplicissimus." Subsequently he became an excellent painter, expressing himself in a palette of pearl-like iridescence. But it is an iridescence somewhat dulled and faded as that of a pearl which has too long been in contact with the living flesh. And the living flesh he painted also hints corruption; there is nothing of the healthy animal body glorified by Renoir. In this exhibition, apart from some excellent drawings—"Mascarade," "Tunis," "Le Cabaret," for instance—"L'Enfant Lisant" and "Femme Assise" are Pascin at his best. Another fine painting is "La Chemise Bleue," if one forgets the "subject"—a woman who may be a child, or a child that may be a woman. The "Nu couché" shows him in matter and manner still under the influence of Lautrec; whilst in too many of the others there is what seems to one a maldigested relation to the cubist-postimpressionist movement. This relation takes away in one part what it gives in another.

DEGAS AT MESSRS. ROSENBERG AND HELFT'S AND AT THE ADAMS GALLERIES

The exhibition furnished an admirable lesson for those anxious to gain clarity in their appreciation of pictorial art. Degas was an artist conspicuously indifferent to what the man and woman in the street generally means by "Beauty." In fact his preoccupation with women engaged either in dancing or in the less attractive moments of ablution, or the manner in which he deliberately gave his other figure subjects such accidental composition as would relate it more to instantaneous photography than to "art" cannot be explained away by a *subconscious* control. Degas's art is throughout conspicuously conscious and deliberate. Practically every picture of his, every drawing, every sketch shows that he was engaged on the solution of a problem. The slightness of the subject may induce the inexperienced spectator to think that he was merely engaged in "copying nature" (a thing the artist deprecated), because he does not realize how carefully thought out they were. To take the Rosenberg Exhibition first: Such an unpretentious subject as "Femme à la Toilette" from the Fairfax Hall Collection is a brilliant demonstration of his attitude towards his art. Having taken in the whole space of the pastel as a shape, in the proportion 18 in. by 13 in., one discovers that everything that happens in it pictorially, that is to say the directional lines, the graduated tones, the balanced colours—the "warm" at the top, the "cold" at the bottom, fused in the centre—make of it a closely-knit design, of singular happiness. And so with everything he did. Take, for example, again "the Danseuses" (of 1878) the interest here is not so much the design as a whole perhaps, as



THAMES EMBANKMENT

By ANDRÉ DERAÏN

Exhibited at the Galleries of Messrs. Alex. Reid & Lefevre, Ltd.

ROUND THE GALLERIES



"LA CONVERSATION"

By DEGAS

From the Exhibition at Messrs. Rosenberg & Helft, Ltd.

the extraordinary power of observation, the profound knowledge of the *dancers'* bodies which makes of each figure almost an elucidation of strains and stresses, active and quiescent. In other words it is not the skirts but the bodies which proclaim the title "*Danseuses*." In "*Femme à l'Éventail*" (Madame Camus of 1873) the problem he set himself was that of red lighting of red colour. In "*La Conversation*," a picture of two women in a park, the problem was presumably the relation of the figures to the background, and of both to the picture plane, for here the little opening in the glove on the hand of the woman on the right plays an important, clinching part in the design.

If we now go back to that astonishing early picture of his "*La Mendiante Romaine*" (of 1857) we shall see that in relation to the artist's development it is *primitive*. This seems an astonishing thing to say of a highly finished work of such impeccable truth and skill and power of draughtsmanship that there was no one at that time, and few before or since, in Europe who could have surpassed it. Nevertheless one feels that in it the artist was almost entirely wrapped up in nature, although the chunk of bread and the broken pot in the foreground shows that he did not feel quite happy about the design. And so one might go on analysing the contents of this important and attractive show.

As a supplement to this exhibition the Degas pastels and studies in the Adams Gallery were also welcome. The outstanding things here were a landscape, "*Le Sanglier*"—Degas did not like painting nature in that sense; whilst his interest in indoor "nature" is in this show magnificently illustrated by an oil sketch of "*Musicien à l'Orchestre*."

THE LONDON GROUP. THIRTY-SIXTH EXHIBITION AT THE NEW BURLINGTON GALLERIES

This thirty-sixth exhibition of the London Group is, in my judgment, the best show they have put up for a long time. Taken as a whole it is lively and intelligible. One is conscious of an assembly of people who have something of their own to say and do not regard themselves merely as echoes of the voice of Nature. This does not mean that the show is full of masterpieces; it is not. Nor does it mean that some of the members are not "acting the fool"—but they are at any rate *acting*, where others have sincerity as their only excuse. I might simplify my task by merely picking out the downright silly, foolish, or bad, because they are in the minority—but there is the law of libel. On the other hand, there are a number which deserve mention—at any rate far more than I have space for. So I must content myself with a selection.

First, at least in sentimental interest, is the late Roger Fry's portrait of Geoffrey Whitworth, presented to the Drama League by Bernard Shaw. As usual with Fry's work, the drawing, especially of hands, is not its strong point, but it is an excellent likeness and has no traces of "post impressionism," as the protagonist of which Fry will achieve such immortality as writers on art may hope for. A far better work of art, perhaps the best picture of its kind in this show, is R. O. Dunlop's "*Irma*." Here the artist's strong feeling for psychological values is supported by sound draughtsmanship, which is not always, and an excellent colour, which is always, the case with him. All his landscapes here deserve to be noticed. Another most admirable painting in this room is Kirkland



GABRIEL VAN SCHNELL By ETHEL WALKER
From the Exhibition by the London Group at the
New Burlington Galleries

Jamieson's "Storm Approaching." In fact there are a number of excellent landscapes here, illustrating amongst other things how much temperament counts. Compare, for example, Adrian Allinson's "Puerto di Soler," David Bomberg's "Mountain Village: Picos de Europa, Asturias 1935," "Storm, Suffolk," by Alfred Thornton, and Rodrigo Moynihan's sketch "Landscape." In the adjoining main gallery there are two very different pictures which dominate the room, Ceri Richards's "Painting" and Mark Gertler's "Venus and Flowers." Gertler has broken away from the too easily achieved harmony of colour by restricting colours, and this still-life consequently becomes, as it were, physically stimulating. In strange contrast to this is the "grey matter" of Richards's well-designed but depressingly transmogrified "Studio Interior," which has the disadvantage of being derivative. There are a number of these surrealist and also abstract paintings, such as Phyllis Sullivan's "Painting," John Tunnard's "Installation," Augustus Lunn's "Composition" and Norman Dawson's El Grecoish "Palimpsest Dictator." I don't think any of these things mean very much, but at least the first and the last named give one something to look at for more than half a second. Much sounder, though a little empty, is Victor Pasmore's painting, particularly the sombre harmony called "Still-life." The following are amongst the pictures which gave me most immediate satisfaction: Maurice Field's "Michael Russell," Elmslie Owen's "Still-life," David Bomberg's "Ronda after Sunset: Andalusia, 1935" (as exciting as swordplay

in starlight), J. C. V. Brook's tidily finished "The Barnsley Main," R. O. Dunlop's "Tower Bridge," Frederick Porter's "Beechwood," R. V. Pitchforth's "Quiet Creek," Charles Ginner's "Winged She-Fawn," Alfred Thornton's monochrome "The Old Telegraph Post," William Robert's beautifully designed and amusing drawing "A Party at No. Four," and the entertaining collage "Coalmine" by Julian Trevelyan. There are a number of other things that deserve notice, but I must end with Ethel Walker's surprisingly good portrait bust, "Gabriel van Schnell," which for a painter of her type is unexpectedly sculptural; Gertrude Hermes's almost academic "Portrait of a Young Girl," Keeble Smith's "Eagle," and the amusing translation by George Churchill of Tanguy's two-dimensional "figures" into three dimensions.

RECENT WORK BY DUNCAN GRANT AT MESSRS. AGNEWS.

Duncan Grant's exhibition is overpowered by the three enormous panels originally destined for the "Queen Mary." They are Decorations and, as such, depend on the space which they decorate. Since Messrs. Agnews' Galleries are not the steamship saloon, the paintings are manifestly not in their proper element. What happens within a decorative panel is governed by that which happens without. In the circumstances, anything like relevant criticism is impossible. I confine my remarks therefore to the statement that the panels are gay; unusual in colour orchestration, and full of movement. The panel called "The Sheaf" seems, in the present position, to possess more continuity of design than the other two.

Mr. Grant's forte is inventiveness in the syntheses of colour. It is the happiness of his unusual colour schemes that make him one of our major painters. Of this inventiveness one can give no idea by verbal description. For example, if one describes the excellent studio interior called "Fitzroy Street"—it represents a girl's back view near a studio stove—as, painted in green with a relief of blue and black, one has no words for the particular shades of all the tints, and without them description becomes meaningless. "Still life," "Mimosa" and "Pour Vous" are the major events in the rest of this show.

DRAWINGS, WATER COLOURS AND PASTELS BY NIJINSKY, IN AID OF THE NIJINSKY FOUNDATION, AT THE STORRAN GALLERY, 5, ALBANY COURT YARD, W. 1

In spite of Mr. Herbert Read's foreword to the catalogue, Nijinsky's drawings are of little interest as works of art, and, so far as I can see, of not much more as psychological documents. The psychology of art may be in its infancy, as the writer of the foreword says, but it is a truth as old as Rome's seven hills at least, that "poeta nascitur, non fit": in other words the art depends upon the subconscious. We would go so far as to say that no artist has ever produced a work of art by the sole exercise of the sub-conscious. We will also go further and say that the so-called "arts" of children, primitive people and paranoics have nothing in common except occasionally the material means and accidental similarities. However that may be, Nijinsky's drawings are entirely deliberate in their geometrically controlled curves. The constituent mental elements of

ROUND THE GALLERIES

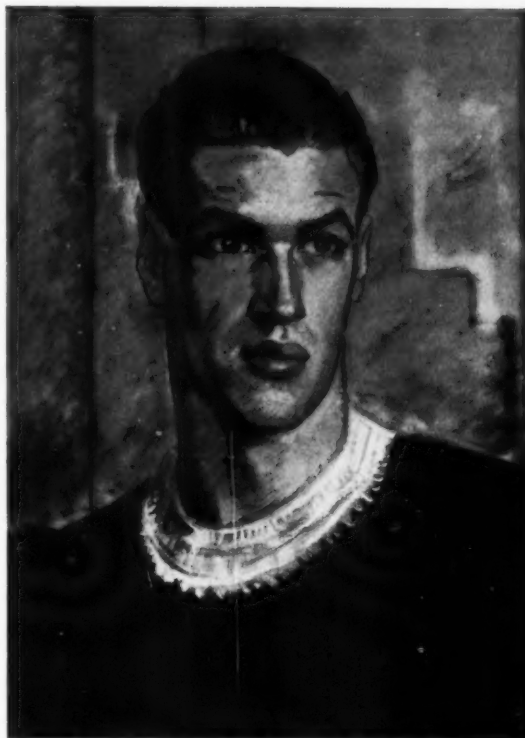
his art are apparently the diagrammatic curvilinear representation of the dancer's movement; a memory of the Russian Easter egg in the shape of a Russian peasant woman; and the association with the human eye of the elliptic which arises from the intersection of two circles. Sometimes, as in one or two so-called "self-portraits," he has employed the curvilinear obsession to better purpose, and the lines as such are sensitive.

FIGURE PIECES, PORTRAITS, LANDSCAPES AND FLOWER PIECES IN OIL AND WATER COLOURS, BY GLYN PHILPOT, AT THE REDFERN GALLERY

It is perhaps necessary to remind our readers that Glyn Philpot was once upon a time one of our most orthodox, but also one of our most admirable academic painters: an artist who trod in the paths of the Old Masters whom he could almost rival. Then he suddenly broke away. Threw all his accumulated knowledge, except draughtsmanship, overboard, changed his course completely and set out for new adventure. Gone, now for some years, is the low tone, the *chiaroscuro*, the desire to create an illusion of Nature. In their stead we have an assertive picture plane proclaiming that the paintings are ART—all capitals and the initial writ large. The greatest and most obvious difference is in the colour scheme, which is now almost invariably *blanchâtre* with a leaning towards a Marie Laurencin-like gamut. Things happen in his paintings which are not accounted for by Nature as, for example, an exploding white spot in the background of a flower piece "Begonia"; or an insistent blue in the portrait of "Mrs. Robert Lutyens"; or an equally insistent dark curtain in the foreground of "Acrobats awaiting their turn." It will be noticed that in the first case it is an unnatural light that intrudes; in the last case a possibly natural but irrelevant shape, and in the other case a distracting colour. I have said that the artist has thrown all his old baggage overboard, except his draughtsmanship. Well, it is this draughtsmanship and, I venture to think, that only which justifies his new course. The "Acrobats awaiting their turn" for instance are drawn with quite magnificent virtuosity, from which the "loud" curtain in the foreground only detracts. In examining his pale oils and pale water colours—though occasionally, as in the painting here reproduced, there is lusty enough strength of colour—one is again and again aware that their one unquestionable quality is draughtsmanship. That, as it were, is the *body* of his art—the rest is a series of dominos not always patterned with taste—which he puts upon it, a masquerade to disguise his essential nature which, I venture to think, has not changed. For despite superficial affinities with the younger Vivian Forbes he has not this artist's uncanny inner life.

BRITISH GAME BIRDS BY J. C. HARRISON AT THE GALLERIES OF MESSRS. VICARS BROTHERS, LTD.

It is, I think, more than probable, that the "Hunting, Shooting and Fishing" public has, on the whole very little interest in Art with a capital; and on the other hand that the most eager followers of the modern movements in art have no interest in the aforementioned public. The reason for this antagonism, put briefly, is an alleged difference in their mutual conception of Nature. The modern aesthete contends on the whole that art has little or even nothing to do with imitating Nature; whilst



ANDRE EGLEVSKY (of the Russian Ballet) By GLYN PHILPOT
At the Redfern Gallery

the sporting community professes to have no use for pictures at all unless they imitate Nature conscientiously. Here, however, is a strange fact: if an artist with the ability of Mr. Harrison were to represent Nature as it really is the sportsman would have nothing to do with him and his art; but even more strange is the fact that the sportsman knows quite well how far the painter has deviated from Nature and expects him to do so! In other words Mr. Harrison's excellence as a painter of game birds rests in the fact that he shows the spectator, say, a golden eagle, "On the look out" in the air, as in actual fact one could never see him in relation to the sky and landscape in which he would only appear as an elongated dark speck. Similarly, if one could distinguish pheasants, partridges, mallard and the rest at the moment of their passing in all the detail of their colouring one would need an eye as quick as that of the instantaneous camera's at a nearness that would blow the birds to smithereens. In other words the artist employs a convention, but it is a convention that the sportsman understands and expects. Nevertheless, Mr. Harrison's success as an artist—though the sportsman may not be aware of this—depends on the design of his picture, and that design is successful in the degree in which it fulfils *abstract* conditions of balance, proportion, arrangement or placing of shapes and colours. In this respect Mr. Harrison is an expert. "Through the Gap. Partridges," "Sundown. Woodcock," "Over the Pine Tops. Capercaillie," may be singled out as especially successful. In a word the artist knows his birds and his public and, therefore, his job.

FRANCES HODGKINS AND LELIA CAETANI AT THE GALLERIES OF ALEXANDER REID & LEFEVRE.

Frances Hodgkins is one of Great Britain's most original and creative woman painters. One either understands and likes her outlook, I imagine, or one hates it. Her method, vaguely related to certain aspects of the Picasso-Bracque school of thought, is to look at, say, a "Garden" or the "River Severn," or just "Three Roses"; then, however, instead of copying what she has seen to record rather the emotions she has got out of the scene. One either enjoys her outlook, her design, her very unusual sense of colour, or one does not. There is no middle course. This may, perhaps, account for the fact that her portrait group does not seem to lend itself to her particular vision.

Lelia Caetani, the young daughter of an Italian Prince, is said to have had the advice of Segonzec and Vuillard; she seems to me, however, to be much nearer to Utrillo-Dufy with a dash of the Douanier Rousseau. Nevertheless, she is very much herself, and that self has a delightful sense of pictorial humour. This quality is, perhaps, best seen in the amusing repetition of verticals, trees, lamp-posts, obelisks, Eiffel Tower and people that occur in the view of the Place de la Concorde and the jolly white tars on the "Pizzetta, Venice." Throughout her exhibition her admirable colour sense and design is noticeable. She is distinctly a painter with a future if she will learn a little more drawing. At present that lack is, as her self-portrait shows, her weakness.

"LONDON 1910" AT THE GALLERIES OF REID AND Lefevre is an exhibition of paintings which is likely to come as a great surprise to those of Derain's admirers who are not acquainted with the work of this early period of his. These pictures are riotously gay, violently "Fauve" and with distinct leanings towards Signac. Our Colour Plate, "Thames Embankment," will give some idea of the general character of the exhibition to which I cannot refer in detail as it was not yet hung at the time of writing.

THE ROYAL SOCIETY OF PORTRAIT PAINTERS.

Perhaps one of the most puzzling thoughts that assail one in exhibitions such as this concerns the obvious discrepancy between technical accomplishment and æsthetic achievement. Sometimes it seems as if a great deal of executive knowledge is necessary in order to produce—well, that is the problem—just exactly what? In simple answer is the word: dissatisfaction. That dissatisfaction—to which all manner of different elements contribute—may, of course, only be a personal one, due to the spectator's limitations rather than to the artist's inefficiency. I can only say that in the artist's interests I hope this may be so. At any rate this exhibition is full of portraits done with some degree, in many cases a very considerable one, of executive ability, portraits that, I have no doubt, will please the sitters and their friends. Having no personal associations of this kind to bias one, it is more difficult to look upon these portraits except as works of art. From that angle the exhibition is quickly exhausted. As a portrait painter *sans phrase*, Reginald Eve, with his light hand, seems to hit it off better than most. His "Leslie Howard, Esqre." is perhaps his best here, but in all these is the light, calligraphic touch, never

concealed, which makes one conscious of the painting rather than of a counterfeit of nature produced in oils. Stanley Grimm is another painter who does not pretend that his portraits are anything but "brushworks," though he hits it off with rather too much punch and not sufficient precision. Still, his portrait of Fiddes Watt is really very nearly as good as, I imagine, he thinks it is. It is nature seen *à travers un tempérament*. Much more "oil conscious," if I may so put it, is Fred. Elwell's "Walter Goodin, Esqre.," brilliant without vulgarity. A similar restrained strength is to be seen in Alexander Christie's excellent likeness of "Ernest Thesiger"—the only pity is that the right hand of the sitter is not a little better drawn. What I have just called "vulgarity" is perhaps not the right word, because it should cover W. B. E. Rankin's work, which suggests that one ought to call it "loudness." In his portrait group, "The Open Window," he has contrived even to make the ladies' eyes outdo the red, white and blue striped furniture, surely a *tour de force*. If loudness, instead of reticence, counts, I prefer James Proudfoot's striking "Clifford McLaglen, Esqre.," where it has been achieved with black. One of the best things here is Cathleen Mann's "Mrs. Embiricos." Here the dress pattern has become part of the picture pattern. It is this translation of natural into æsthetic facts which apparently most painters find so difficult to achieve. One need only glance at this picture's neighbour, Frank O. Salisbury's "Mrs. Joseph A. Mackle" to realise the difference. Cathleen Mann's other neighbour, Mrs. Elizabeth Polunin's "Sir Allen Mawer, M.A.," has much more of this fundamental understanding. And here I wish to put in a good word for a young newcomer, E. Beryl



ERNEST THESIGER By ALEXANDER CHRISTIE
From the Exhibition of the Royal Society of Portrait Painters

ROUND THE GALLERIES

Morley. Her "Julia" is not perhaps a quite mature work of art, but it has a calm though, for the subject, too "monumental" a dignity. Neville Lewis, Simon Elwell, Arnold Mason have sent good contributions. Ernest Forbes's "Jacob Kramer" stands in a category of its own—it has most psychological depth.

THE R. W. S.

For some not very obvious reason the R.W.S. which consistently follows its set traditional course is never as disappointing as the Royal Academy can be. Whether the medium itself has anything to do with it I cannot say. At all events, the fact remains that although their autumn exhibition contains nothing startling, the R.W.S. is full of pleasant things. Before mentioning others, I must pay a tribute to its veteran member, Thomas M. Rooke, who, well in the *nineties*, has contributed a number of fairly elaborate pictures with almost undiminished powers. A second tribute must be paid to the octogenarian, Sir George Clausen, whose records of light effects, "Sunrise," "Twilight," "Rainbow," and so forth, if not all of quite recent date, are equally creditable on a rather higher plane. And whilst I am about it I may as well continue in this tributary vein and state my admiration for another veteran, A. S. Hartrick, who steadfastly pursues his aim of sending only that which, for some reason or other, has directly moved him, as, for instance, "The Underground in an Air Raid (1916)" and "In a London Park." Such things refuse to be judged as a species of "goods for sale"; rather, I think, should they be regarded as "mindscapes" for enjoyment. Again, Purves Flint's unsensational water-colours attract one. This artist is not always as even in performance as his brother, Russell, whose various contributions, notably "Chaff in a Provençal Granary," and "The Cooper's Luncheon, St. Tropez" are amazing in the perfection of their technique; nevertheless Purves Flint's technique as, e.g., in "On the Maas" or "The Jetty, Great Yarmouth" shows a delightful, if reticent, sensibility. Francis Dodd's "Eltham" witnesses this artist's happy power of putting himself, so to speak, *en rapport* with the view on the one hand and the spectator on the other. A similar quality achieved by very different means is to be found in S. R. Badmin's work. "Waite's Boathouse, Richmond," typical of this artist's love for going into details, is technically at the opposite pole to Purves Flint's, yet both evoke that sense of intimacy and friendliness, which is present in so few contemporary pictures. I have the greatest admiration for the wonderful skill with which Mrs. E. Granger Taylor produces her "Water-colours from Original Pastels," but I cannot for the life of me imagine why she does it. That same question often arises in part of Dame Laura Knight's pictures. She is an adept in the art of stating facts, but one is not always interested either in the facts or in the statement. "The Crazy Gang," however, is an exception, fact and statement happening to fuse convincingly in design. Again, in her "Richmond Park," one feels, as it were, behind the bare facts of bare trees an overtone of emotion—and it is just that "overtone" which is perceived though not explicitly given, that constitutes the work of art. Henry Rushbury's "L'Institut, Paris" and its neighbour, P. H. Jowett's "Dessert" offer an interesting comparison in the study of recessions; in Rushbury's picture this is symbolized mainly by linear devices; in Jowett's

it is realized, mainly by colour values. Charles Gere, Ethelbert White, Cecil Hunt, William T. Wood, Miss Minnie Smythe, and Alan Sorrell were amongst other contributors on whose contributions, space permitting, I should have liked to enlarge.

THE NEW ENGLISH ART CLUB

The New English Art Club's show this year seems somehow, like its recent predecessors, to lack character. One does not quite know what constitutes eligibility to this Society, which is no longer either anti-academic or even "anti-modern." This is not to say that there are no "good" pictures here, but only that they might just as well be seen in other shows. Personally I long to see a society that would confine itself to good painting rather than to "good ideas." It is not easy to define exactly what constitutes *good painting*, but for instance the late Henry Tonks's "Sodales," a silent conversation piece including Wilson Steer and Walter Sickert inside the picture and Tonks, as it were, outside, may serve as a specimen. Tonks had an enormous respect for his trade, too great almost, and consequently lost much of his fine qualities in the execution of more ambitious pictures. Here, however, where his friends weigh with him at least as much as his art, he is at his best. No one examining this picture and comparing it with most of the others can fail to recognize that it has a quality of permanence as against the ephemeral impression of the rest. His "Carpenter's Shop" shares that quality, though it lacks the feeling of intimacy which so distinguishes the other. Professor Brown's quiet "Self Portrait" is another "permanently" good picture, and so is his "Ivy Arch." Altogether, however, and apart from this question of permanence, since after all butterflies live only for the day without being the less beautiful—there were not many things in this show on which the eye could dwell with pleasure. Amongst the exceptions I would name Nadia Benois's "Still Life with Dital Harp," Kynnersley Kirby's humorous "The Old Man's Chair," C. R. W. Nevinson's "Liquid History—The Thames at Greenwich," in which the water really had the effect of a receding plane instead of mounting pigment, Edward Le Bas's "Michaelmas Daisies," Richard Eurich's "Dorset Sea Port," Elmslie Owens's "Spring-time Collection," James Proudfoot's "S.W. 10," Jan Buchanan's "Marine Still Life," and Albert Houthuesen's "Woburn Mathias." Two more humorous pictures, namely, Evelyn Dunbar's "April" and Hilda Davis's Victorian "Soul's Awakening" may also be mentioned, and, amongst the water-colours and drawings, George Charlton's "Bowling for a Pig" and "Picnic," John Platt's triptych "The Plough," Alfred Thornton's "The Broken Gate," and Francis Dodd's "Stephen Bone." This list is, I think, sufficiently catholic to relieve me of the accusation of prejudice.

"THE SPELL OF INDIA." W. E. GLADSTONE SOLOMON'S EXHIBITION AT THE WALKER GALLERIES

Mr. W. E. Gladstone Solomon, who showed his painting under the title: "The Spell of India" at the Walker Galleries and who, as former Director of the Bombay School of Art, knows a great deal about India, has the cause to which he has devoted so much of his life greatly at heart. His exhibition was, no

doubt, calculated by him to persuade us that, as he himself says in his foreword, "Almost everything in India (if we except certain garish Western innovations) is pictorial or monumental." And he also says that there is there "so vast a field for the painter's brush that he is in danger of being overwhelmed by the lavish excess of his artistic material." The present exhibition, therefore, describes with commendable accuracy the richness of this raw material. His pictures are primarily, one feels, reliable documents from which one might perhaps deduce the pictorial and the monumental. In other words, the painter has not digested the facts for us, and so leaves one with the feeling that he mistakes the recording of facts for the creation of art.

SHORTER NOTICES

THIS YEAR'S FLECHE D'OR EXHIBITION AT MESSRS. Tooth's Gallery maintains the high standard of these particular shows. In it are represented choice examples of Courbet, Corot, Pissarro, Manet, Monet, Renoir, Boudin, Gauguin, Van Gogh, Sisley, Cézanne, Jongkind and Modigliani. Apart from the fine Renoir here reproduced, there is a landscape by this painter in a for him unusual "cold" colour scheme of blue and green; an admirable late Corot of Fontainebleau that has all the virility of his early work; and a capital Cézanne landscape Campagne de Belle Vue of 1885-87.

HENNING NYBERG IS A YOUNG DANISH ARTIST WHO showed a number of still-lives, fish, fruit, vegetables, etc. at the Storran Gallery, 5, Albany Courtyard, Piccadilly. As the artist sees these commonplace things, however, they become almost heroic epics. At the risk of seeming ridiculous I would say that the picture



LA BAIGNEUSE. By RENOIR
From the Exhibition at Messrs. Arthur Tooth & Sons, Ltd.

called "Plaice" has a monumental dignity, and that "Mushrooms and Grapes" has I know not what quality that makes one think of gods feasting in Walhalla. Henning Nyberg enlarges the size of nature, and with rich impasto and a sweeping application produces a self-sufficient and dignified design.

THE BRYGOS GALLERY, 73, NEW BOND STREET, has held another exhibition of Michael Cardew's excellent slipware pottery. This exhibition curiously enough likewise recalls a heroic age when men had need of bulging bottles and large dishes. There is no nonsense about Mr. Cardew's pottery; it does not "pretend" in any respect. It just *is* and is admirable of its kind, with no more and no different decoration than that which suggests itself in respect of the body, the slip and the glaze.

IN THE NEW GOUPIL GALLERY AT 3-5, BURLINGTON Gardens, Mr. Geoffrey Birkbeck showed his recent water-colours. The artist is a good draughtsman and a skilful user of the brush. His difficulty seems to be that of deciding whether his water-colours are drawings or paintings. If they are drawings, then the shadows are too heavily done with the brush; if they are paintings, then the shadows are too colourless. The result is that much good stuff is lost, as it were, between the two stools.

SYDNEY LEE, R.A., WHO EXHIBITED ETCHINGS, mezzotints, wood-engravings and woodcuts at Messrs. Colnaghi's Galleries will, I think, always pre-eminently rank as a pioneer of the modern woodcut and wood-engraving. It is in these two crafts in which his individuality expresses itself most clearly, for to a large extent he has had to invent his own "language" here, whilst in the other media his individual contribution is less evident. His world is a remote world, for all its nearness, because he delights less in things than in textures, less in the form than in the quality of surface. In the well-known wood-engraving, "The Limestone Rock," he has given us proof of this, for he himself says that he has eliminated a horseman and hound, *i.e.*, the romantic or picturesque element from it. One can, therefore, say that without this appreciation of textures most of his prints only reveal half their meaning. This is born out in this exhibition by such aquatints as "The Cathedral Entrance, Rochester," "The House of Mystery, Barnard Castle," the etching "Houses on the Quay, St. Ives Harbour," whilst in such colour-prints as "The Two Brewers, Sandwich" (lithograph), "The Sloop Inn" (woodcut) and the "House in the Wood" and "Ponte Paradiso, Venice" (both wood-engravings), it is the problems of tone and aerial space which attract him. Sydney Lee's art is essentially for those who can still contemplate.

THE ART CLUBS CONNECTED WITH THE GREAT BANKS, the Bank and England, the Midland and the Westminster Bank held an "important" exhibition of their pastimes—mostly water-colours and oil paintings—at the Guildhall. It would not be true to say that there was much evidence of suppressed genius, but quite a number of exhibits one would not have been surprised to find in professional artists' shows. Amongst the contributors of such were Mr. J. S. Blount, R.B.A., Mr. A. J. F. Bond, Mr. L. Cockell, Mr. Wilfrid Ramsy, Miss Joan Hutt, Mr. Rodlen Bloodworth, and amongst the craftsmen, Mr. Geoffrey Bates, Mr. H. S. Blakeney and Miss Ruby Edith Seaton.



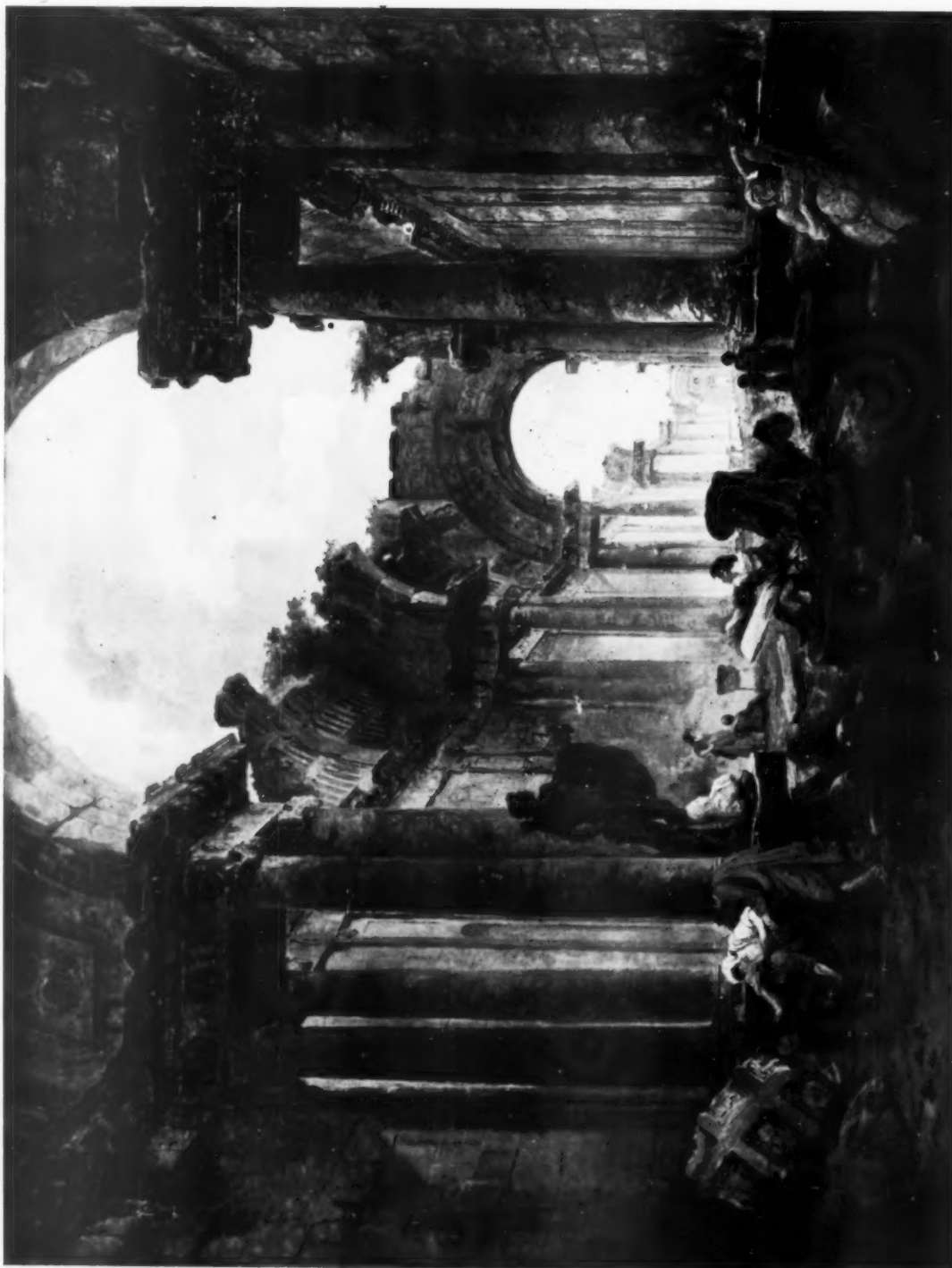
THE GREAT GALLERY OF THE LOUVRE

Formerly in the Imperial Palace of Zarskoie Selo. Salon 1796; Exhibition Hubert Robert 1933; Exhibition "Les chefs d'œuvre de l'Art Français" 1937
 Reproduced by kind permission of Monsieur Koenigsberg, "Le Passé," 74, Faubourg Saint Honoré, Paris

(Height, 45 in. Length, 57 in.)

By HUBERT ROBERT (1733-1808)

(See next page)



RUINS OF THE GREAT GALLERY OF THE LOUVRE

Formerly in the Imperial Palace of Zarskoie Selo. Salon 1796; Exhibition Hubert Robert 1933; Exhibition "Les chefs d'œuvre de l'Art Français," 1937

Reproduced by kind permission of Monsieur Kamigberg, "Le Passé," 74, Faubourg Saint Honoré, Paris

(See previous page and page 363)

(Height, 45 in. Length, 57 in.) By HUBERT ROBERT (1733-1808)

HUBERT ROBERT'S PAINTINGS

The two pictures of the Louvre by Hubert Robert, belonging to Monsieur Koenigsberg and formerly in the Imperial Russian Collection at Zsarskoïe Selo, afford us a striking glimpse into a conception of art which is now almost completely foreign to us. Decorative paintings though they be and, as their identical size also indicates, designed as *pendants*—they were exhibited together in the Salon of 1796—they are even more closely linked by their subject matter. In fact, the "Ruins" would without the other be unintelligible. We have then here on the one hand the Reality: "The Grande Galerie du Louvre," on the other the Dream; the first representing the great gallery as it was in Robert's time at the end of the XVIIIth century, and as it almost is to-day; the second a vision of the future when our civilization shall be a thing of the past. Hubert Robert, one imagines, could never have dreamt that such a fate might overcome the Louvre and the world as soon as it now seems possible—or at least not inconceivable.

In the light of the present these paintings gain a new and tragic significance, almost surpassing their loveliness as pictures. Hubert Robert's art has a peculiar quality, for which loveliness seems the right word.

"On peut l'aimer pour bien des raisons, mais on ne peut pas ne pas l'aimer," said Pierre de Nolhac; and Monsieur Paul Lichatsheff, in a note on these paintings to us, writes justly and eloquently: "Le génie de Hubert Robert qui a su créer une belle diversité de chefs-d'œuvre, ruines, paysages, jardins, etc., où parfois le fantastique se mêle au réel, mais où toujours il n'est que harmonie et beauté. C'est toujours le chant à la vie et à la lumière, à côté de laquelle on ne peut passer avec indifférence tant il force l'imagination par sa conception hardie et sa fraîcheur de ton et de coloris."

Hubert Robert was born in 1733 and died in 1808. These two pictures were shown in the Exhibition Hubert Robert 1933 and the Exhibition "Les chefs d'œuvre de l'Art Français" 1937.

NEWS AND COMMENTS

EPSTEIN'S "CONSUMMATUM EST."

The fact that over 10,000 persons had paid before the end of the exhibition to see Epstein's work is alone sufficient proof that he is one of the most—perhaps the most—"attractive" artist now living. Nevertheless, the very violence and persistence of the vituperation that is showered upon Mr. Epstein's carved sculpture, as distinct from his bronzes, seems to indicate that there is somewhere some good reason for the public outcry. The belief that his detractors are merely morons is comforting but unconvincing. It is, therefore, worth while to look a little deeper into this matter.

First of all as to our or anyone's right to judge and criticize. The artist, like anyone else in this country, has the right to express his opinions, whatever they may be, in words, or in stone, or in any other medium. That right, however, carries with it the obligation to concede the same right to others. Mr. Epstein, by exhibiting his work in public challenges opinion and cannot, therefore, complain of the result; nor, for that matter, does he, so far as I know. Nevertheless, his assumption, so far as it has reached publicity, is that he is right and, by implication, that those who do not agree are, in fact, wrong. A very natural position for an artist to take up; but not, therefore, necessarily right. There is still the possibility that both he and his critics may be wrong. Let us see.

Every artist states explicitly the standards of criticism in his own work, even where he gives it no indicative title. In the case of "Consummatum est," however, the title is conclusive. The Latin is a translation of the last words spoken by Jesus, according to St. John, before "he bowed his head and gave up the ghost." This, then, is what the artist, self-professing, purports to represent, or illustrate, or symbolise, by means of a mass of alabaster. *There is no getting away from this fact.*

When Jesus, according to the Evangelist, spoke these words his unclothed body was suspended on the

cross, and was, therefore, in a perpendicular plane. The alabaster lies on a declining but almost horizontal plane. In relation to a body suspended in the perpendicular the bowing of the head in death signifies a natural falling forward towards the horizontal. Epstein's figure appears to be raising its head from the horizontal to the vertical. The stone, vitalized by the artist's shaping force, for which he deserves the highest praise, nevertheless gives the impression of a prostrate figure painfully struggling to rise from the ground, an effect to which the position of the arms further contributes. The artist, like the poet, has a right to even the widest "poetic licence," but only if by such means the idea is stressed and enhanced. This is here not the case; the whole tremendous drama of the last word, in the Greek version—more significantly—a single one: "Tetelestai" with its sound of expiration and its sense of triumphant finality, is vitiated.

So here is plainly a conflict with the word *and* with the spirit; that is to say if we accept the Gospel as a chronicle of facts.

Some "higher critics" deny the historicity of the crucified Jesus; other higher critics, admitting this historicity, even describe his person as "a small, bent, homely figure, under five feet in height, and hunch-backed" (Eisler). All this, however, helps the artist more than his detractors, for it justifies him in treating his work as a symbol of an idea and not as a religious or historical document; but what, then, is the idea? To discover this we ought to consider "Consummatum est" purely as an æsthetic object apart from its historical or religious associations. As a mass of carved stone the figure does not from any point of view that the spectator in the Leicester Gallery can take convey a sense of æsthetic rhythm. Looking down upon it from a considerable height, perhaps ten or fifteen feet, one might conceivably discern its rhythm. I doubt it, because the sculpture lacks

continuity, constructive logic, or what some modern critics call "architectural" quality—or so it seems to me.

"Consummatum est" is, in my belief, a failure as a piece of sculpture, and it is that rather than the subject which has been the cause of trouble. The general public who only see the *subject* may not realize this. At all events I am convinced that if the artist had clarified his own idea and consequently brought its form to greater perfection he would have given little, if any, cause for the kind of criticism he has had to suffer.

If my estimate of this important and serious piece is true there is a simple explanation. Epstein is by temperament a modeller, not a carver. He resembles Rodin in that respect, except that the French sculptor chose discretion rather than valour by allowing his marble to be wrought by other hands than his own. Epstein reacts with extraordinary sensibility to personality, to the sitter, as the other exhibits in this show once again prove. His bronzes, virtually metallifications of



ETUDI, FEMME AU BOA NOIR BY TOULOUSE LAUTREC
Lent by the Luxembourg to Messrs. Knoedler's, New York

topical clay, thrill with vitality; their vital forms restrained by the presence of the sitter before his physical eye. When he carves stone—a much more cold-blooded and laborious process—the image of the human form is only a mental one upon which there is no check save only that imposed by the concrete material; and of this he is patently impatient. What tends to fussiness in bronze tends to clumsiness in stone.

If then one is compelled to question the success of "Consummatum est" for the reasons stated one must, I think, in fairness add that the difficult failures of a great artist are more estimable and admirable than easy successes of the small.

THE HAIG MEMORIAL IN WHITEHALL

A. F. Hardiman's Haig Monument, unveiled by the Duke of Gloucester on November 10th, is another piece of sculpture that has greatly upset the general public; and again the cause is ultimately one of confused thought which has brought about failure. However, let it be frankly admitted that a successful solution of the artist's problem was practically impossible. From what we have seen of his two previous attempts we know that this artist had a fine poetical conception of a Paladin of Empire in his mind. He also, no doubt, remembered London's other equestrian statues and determined that, with the possible exception of the Charles I monument, it should not be like them. He wished to create something that in respect of silhouette and mass should express a kind of *sinfonia eroica*. The portrait of Haig and a *fortiori* that of his horse were comparatively subordinate considerations to him—to the artist. That, however, is less the artist's fault than that of the subject. The Field-Marshal was the type of "an officer and a gentleman," but by no means the type of a "conquering hero" or a *condottiere*. He rode a type of horse that is called "a charger," but the C. in C. never charges.

What was wanted, in the circumstances, was as nearly as possible a painstaking copy in bronze of the Field-Marshal's face, the Field-Marshal's uniform, the Field-Marshal's horse, as they looked "on parade."

What we now have is a bareheaded officer who does not know how to sit an animal that would throw him if he attempted to play such tricks with his neck—an easy target for critical cobblers who will not stick to their last.

And yet, and for all that, it is a noble effort, not devoid of that æsthetic rhythm which is lacking in more "accurate representation" and which the artist has so pathetically saved from the wreckage of his aims.

MESSRS. KNOEDLER & CO. INC. IN NEW YORK ARE holding an important exhibition of Toulouse Lautrec's pictures to which the French Government and many private collectors have contributed. We hope to hear more about it in the next note from our New York correspondent.

WE SHOULD LIKE TO DRAW OUR READERS' ATTENTION to the Chelsea figure "Una and the Lion" reproduced in Messrs. Stoner & Evans's advertisement on page XV. It was in 1784 referred to by Robert Boyer when clearing up the Chelsea factory for William Duesbury as "a large figure of Britannia." The technique of the modelling appears to differ from any known Chelsea figure, and can rival any other from an English or Continental factory. It is technically and for so early a piece a quite exceptional achievement.

Messrs. Frost & Reed have just published the new issue of their "Homelovers" book, which is actually a magnificently got-up catalogue of their publication. It contains innumerable reproductions in colour, and also in black and white, together with interesting notes and historical and biographical data. One would need pages to review its contents in detail.

MANY OF OUR READERS WILL BE INTERESTED TO LEARN THAT the El Greco Exhibition in Paris, organized by the *Gazette des Beaux Arts* (140, Faubourg St. Honoré), is to be extended until December 4th owing to its enormous popularity and that the Musée de Lyons has lent an additional picture by this artist, "The Espolio," for this occasion.

ART NEWS AND NOTES

THE "ART REVIEW" FOR 1937, PUBLISHED BY THE ARTIST Publishing Company, which deals with various manifestations of contemporary painting and design, is quite up to its now established standard and remarkable value at 3s. 6d., considering its twelve colour and one hundred large black-and-white illustrations. To enter critically into the great variety of its contents would require more space than we have.

MESSRS. MYERS & CO., OF 102, NEW BOND STREET, HAVE issued two new catalogues of interest. No. 317, dealing with "Autograph Letters," is particularly fascinating, since it contains, *inter alia*, some *Shaviana*, to wit copious letters and post cards by Bernard Shaw addressed to Lillah M. McCarthy and to Marie Lloyd's daughter. Their catalogue No. 318 deals with "Scarce and Interesting Old and Modern Books."

WE ARE GLAD TO GIVE PUBLICITY TO THE FOLLOWING announcement, which is of more than purely business interest:

Messrs. Thos. Agnew & Sons, Ltd., have the pleasure to announce that Mr. Geoffrey Agnew has been appointed an additional managing director of the company.

The eldest son of Mr. Gerald Agnew and a great grandson of the late Sir William Agnew, Bart., Mr. Geoffrey Agnew married the youngest daughter of the first Lord Jessel in 1934.

He is the first representative of the fifth generation of Agnews to become a principal in the firm.

In this connection the following advertisement in the *Manchester Mercury* of September 30th, 1817, is of interest:

"Vittore Zanetti returns his sincere thanks to his friends and the public for the liberal support he has received for the last twenty years at the Repository of Art, Market Street, and begs leave to inform them that he has taken into partnership Mr. Thomas Agnew whose ability, assiduity and attention to various branches of the business connected with the establishment will at all times ensure a ready and punctual attention to the orders and favours of their friends of whom Vittore Zanetti respectfully solicits a continuance."

MESSRS. T. CROWTHER & SON, DEALERS IN ANTIQUES AND works of art of every description, of 282, North End Road, S.W. 6, have just issued a most admirable and informative catalogue of their stock, which ranges from Sir Christopher Wren's façade of the old Mansion House and Georgian wrought-iron gates and XVIIIth-century garden figures, and stone-carved garden seats to Georgian and Adam mantelpieces, Jacobean panelling—in fact anything connected with "period" arts and crafts.



THE QUEEN ANNE CANDLESTICKS HERE ILLUSTRATED WERE presented by the exhibitors at the Antique Dealers' Fair as a mark of esteem to Mr. Cecil Turner on his retirement from the chairmanship. Mr. Turner was the initiator, four years ago, of what has become a great annual event in the antique world. He will be succeeded by his able lieutenant, Mr. Alexander George Lewis, who has helped so greatly in making the Fair the success it is. Mr. Turner has consented to remain as a member of the committee.

OUR COLOUR PLATES

ON THE COVER: MINSTRELS.

The reproduction on the cover seemed particularly appropriate to a Christmas Number. Actually it represents the final picture in the famous early XIVth century illuminated manuscript at Heidelberg known as the CODEX MANESSE reproduced in facsimile by the Insel Verlag, Berlin. This was noticed at length in *APOLLO*, Vol. XI, No. 64.

THE AMETHYST BOWL—Full size. In possession of Messrs. Spink & Son, Ltd.

In these days when the *intelligentsia* among our artists are with great labour endeavouring to produce sculptured shapes intended to look as if they were pebbles picked up on some beach where wind and water had fashioned them, it is interesting to come upon such a lovely thing as the amethyst bowl, which is the subject of our colour print. Its date and the place of its origin are uncertain, but it is more than likely that it was a drinking vessel. The ancients referred to the amethyst as "the sober stone," and no doubt this bowl served as a vessel for sobering potation. The point, however, is that although this unusually large piece was hollowed out by hand and also artificially shaped and polished outside—yet the artist, whoever he was, seems to have deliberately attempted to preserve its natural appearance, so that its native and really exceptional beauty of colour should not be diminished by carving or engraving. In this respect as also in size and colour it is possibly unique.

THAMES EMBANKMENT. BY ANDRE DERAÏN

Exhibited at Messrs. Reid & Lefevre's

See note on page 358.

"THE EMPTY CAGE"

See article the "Art of the Pin-Pricker," on page 328.

A FINE EXAMPLE OF AO (GREEN) KUTANI. LATE XVIIth CENTURY

See article ("An Introduction to the Study of Japanese Pottery and Porcelain," Part I. Japanese Porcelain) on page 311.

A PAIR OF CARVED CHIPPENDALE ARMCHAIRS COVERED IN FINE NEEDLEWORK OF GEORGE I PERIOD. In the possession of Mr. J. M. Botibol, Hanway Street

There is no need to add anything in explanation of a colour plate which represents the qualities of the originals with such convincing effect. Messrs. Botibol's premises in the backwaters of Oxford Street and Tottenham Court Road are a veritable cave of hidden treasures.

CORRECTION

The word "Quattrocentist" on page 279 of Mr. Zilva's article, "Should Old Masters Be Restored?" in our last number, was obviously a slip of the pen, as the illustration to which it referred was correctly described as of the XIIIth century.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJECTS D'ART



THE PSALTER OF
HENRY IV, KING
OF ENGLAND. The
property of the Right
Hon. Hugh Cecil, Earl
of Lonsdale

To be sold by Messrs.
Sotheby & Co.
on December 6th

WITH the 1937/38 season now well under way we have ample proof that the optimism at first shown with regard to the importance of the sales to be held was well founded, and although with the Christmas festivities so close it might be expected that the important collections would be held over until the New Year, this is not the case, and some most interesting and important collections are being sold during December.

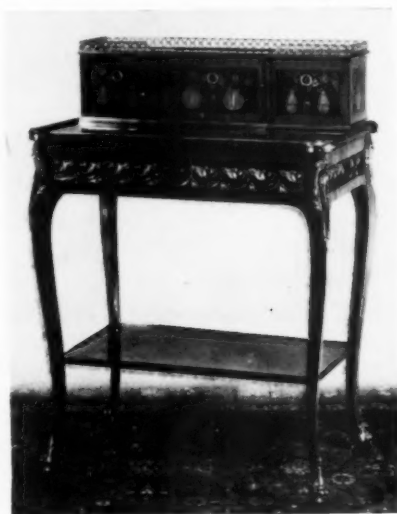
THE CLUMBER LIBRARY

On December 6th Messrs. SOTHEBY & Co. are selling the third portion of the magnificent Clumber Library, the property of the late seventh Duke of Newcastle, and sold by order of the Right Hon. the Earl of Lincoln. This third portion of the sale contains the more important of the remaining manuscripts, except those of heraldic, genealogical or topographical interest, which have been reserved for a sale to take place early next year. Outstanding amongst those now offered is the Latin Bible (lot 933), which is a magnificent example of an illuminated manuscript on the grand scale. With it must be mentioned the group of service books, which includes an Italian Breviary (lot 939) with nearly a hundred charming miniatures of birds and animals; four books of Hours (lots 948-951); and a XIVth century *Officium defunctorum* (lot 959). Another group consists of French chronicles and romances, and Froissart is represented by four lots, two of which (lots 943 and 944) are early manuscripts of Book I with fine miniatures; while another (lot 945) has apparently unrecorded variants at the beginning of Book I and the end of Book II. The "Chroniques de Normandie" (lot 942), a prose version of Wace's "Roman de Rou," has twelve miniatures in grisaille, and was part of the loot of Calais when it was captured by the French in 1557. The other romances are "Mélusine" (lot 952), and Borron and Le Blond's recension of the Arthurian cycle (lot 937), which has at the end a "Life of Bertrand de Guesclin" (see illustration). There are also a number of manuscripts of literary interest which are remarkable for their decoration: Alain Chartier's "Works" (lot 941), containing a beautiful series of miniatures illustrative of the text, and Premier-fait's translation of the "Decameron" (lot 934), also charmingly decorated. "The Petrarch" (lot 961), which stirred Dibdin to enthusiasm, is a fine example of the best Italian work of the late XVth century, and mention should also be made of Gower's "Confessio Amantis," which is notable among English literary manuscripts for its attractive appearance. Once more the library of Thomas Johnes, of Hafod, has contributed handsomely to the selection offered here, and four manuscripts (lots 934, 936, 944

and 952, all referred to above) were, like lots 14, 16 and 17 in the first sale, given by Henri, Comte de Clermont-Tonnerre, to the Minimes of Tonnerre in 1611, and have remained together through successive changes of ownership ever since. Collectors and others interested, to whom Paris may be more convenient of access than London, will be pleased to know that Messrs. SOTHEBY & Co. have arranged for a number of the lots to be exhibited at 93-95, Rue de la Boétie (by courtesy of Messrs. MAGGS BROS.), from November 8th to the 18th inclusive.

THE PSALTER OF HENRY IV, KING OF ENGLAND

Immediately after the above sale Messrs. SOTHEBY & Co. are selling the Psalter of Henry IV, King of England, by order of the Right Hon. Hugh Cecil, Earl of Lonsdale, and this also will be on exhibition at 93-95, Rue de la Boétie from November 10th to the 18th. This manuscript, important both for the magnificence and profusion of its decoration, and for its ownership by the first king of the Lancastrian Dynasty, has fifteen large and very fine historiated initials, each divided into four compartments and painted on grounds of burnished gold, 332 smaller historiated initials, in the left hand margin of every page a bar border incorporating grotesques, animals, musicians, portraits of saints, coats-of-arms and a great variety of other subjects, all beautifully painted, the borders carried into the top and bottom margins and finished with ivy-leaf decoration, small initials and paragraph endings in colours on gold grounds, calendar in gold, blue, red and black. Folio (344 mm. by 230 mm.), England, about 1400. Most prominent among the shields of arms which form an integral part of the original decoration are the royal coats of France and England, accompanied (on fol. 31, verso and fol. 129 verso) by that of Bohun (azure a bend argent cotised or between six lions rampant of the past). This conjunction shows that the manuscript was executed for Henry of Bolingbroke, Duke of Hereford (eldest son of John of Gaunt, Duke of Lancaster) after his accession to the throne in 1399 as King Henry IV, and presumably before his second marriage early in 1403, his first wife, Lady Mary Bohun, daughter of Humphrey de Bohun, last Earl of Hereford, having died in 1394. The striking miniature on fol. 72 verso, in which Henry in armour, crowned and bestriding a lion, receives from King David a naked sword and a shield of the arms of France, may possibly be taken as some evidence for closer dating in connection with the decision to make war on France, taken at the general council of August, 1401; but it may well contain no more than a general allusion to the French claims so conspicuously asserted by his successor.



LOUIS XV
MARQUETRY
BONHEUR-
DU-JOUR,
27 in. wide
To be sold by
Messrs. Christie,
Manson and
Woods on
December 2nd

ART IN THE SALEROOM

FURNITURE

On December 2nd Messrs. CHRISTIE, MANSON & WOODS are selling important English and French furniture, which includes a pair of Sheraton satinwood card tables with semi-circular folding tops, supported on tapering legs, the tops elaborately inlaid with borders of arabesque foliage in various coloured wood, with shells in the centres, bordered by kingwood, 39 in. wide; a Sheraton mahogany cabinet, with folding doors in the upper part enclosing numerous small drawers and with seven drawers below, supported on bracket feet, the doors inlaid with arrow pattern borders, the moulded frieze with leaves in various woods, 44 in. wide; a suite of gilt-wood furniture, consisting of two settees, 84 in. wide, four smaller settees, 72 in. wide, two large armchairs, ten armchairs, English, XVIIIth century; a Louis XV small marquetry table with serpentine-shaped top, 14 in. wide, stamped N. Petit, M.E.; a Louis XV small marquetry table with slightly serpentine front, 12 in. wide; a Louis XV marquetry bureau-du-dame of slightly bombé lines, 31 in. wide, stamped inside the drawers D. Genty, M.E.; a Louis XV marquetry bonheur-du-jour, 24 in. wide, stamped P. H. Mewesen, M.E.; a Louis XV marquetry bonheur-du-jour, 27 in. wide (see illustration); a Louis XV marquetry writing table, 25 in. wide, stamped P. A. Foullet, M.E. Messrs. SOTHEY & Co.'s sale of December 2nd and 3rd includes a Sheraton satinwood small cabinet in two parts, inlaid with a vase and foliage ornament, and with banded and inlaid borders, the upper part with three small drawers and a handle over, the stand with a writing slide and a drawer, on slender square tapered legs and pierced "X" stretchers, 1 ft. 7 in.; a Hepplewhite mahogany settee, the back with shaped top, carved with flowers, the elbows and patera; the frieze, also carved with flowers in the centre, and patera at the sides, supported on seven circular fluted legs, and covered with pink brocade, designed with birds, 4 ft. 6 in. wide, two loose cushions; a Sheraton satinwood commode of semi-circular form, 3 ft. 9 in.; a pair of Chippendale gilt mirrors, in Chinese style, 1 ft. 9 in. wide by 3 ft. 5 in. high (see illustration); a Queen Anne mirror with the two original Vauxhall plates, in gilt-wood frame, 2 ft. 2 in. wide by 5 ft. 6 in. high; a fine George I walnut bureau-cabinet of small size and good colour, 2 ft. 2 in. wide by 6 ft. 4 in. high; a Queen Anne walnut secretaire in two parts, 6 ft. 1 in. high and 3 ft. 7 in. wide; and a fine Louis XVI gilt-wood suite, comprising six armchairs and one settee.

POTTERY AND PORCELAIN

At Messrs. CHRISTIE, MANSON & WOODS's sale on December 2nd will be sold a pair of Chinese *famille rose* bowls and covers, enamelled with vases, flowers and flowering plants with ju-seeded lappets round the borders, 10½ in. diameter, Ch'ien Lung, and three dishes with decoration, en suite, 12½ in. and 14 in. diameter, Ch'ien Lung; a Chelsea vase of square section tapering towards the base on scroll feet, the panels painted with figures in a river landscape, a shepherd, and sprays of flowers in colours, the canted angles with trelliswork in gold, the neck pierced and gilt with patera, 11½ in. high, gold anchor mark; a pair of Chelsea candlesticks, modelled as figures of a girl and youth seated before flowering arbours, 10 in. high; and a pair of Dresden figures of bullfinches, represented perched on tree stumps encrusted with flowers and frogs, decorated in colours; mounted as candelabra with ormolu scroll bases and flowering branches for two lights each with porcelain flowers, 8½ in. high. At Messrs. SOTHEY's sale on December 2nd will be sold a rare Worcester "apple-green" part toy service, painted in Sèvres style with exotic birds in flight in the manner of Chapuis, within gilt rococo panel and a pea-green border, comprising a coffee pot and cover, two cups and saucers, and a slop basin, Wall period; an important Worcester scale blue garniture of three vases and covers, and two beakers painted in Japanese style with exotic birds, and chrysanthemum pattern, within large gilt reserved shield-shaped panels, seal mark, Wall period; a pair of Chelsea Mazarin blue plates, with cornucopia-shaped and richly gilt borders, forming three panels, painted with exotic birds resting on a central floral wreath enclosing butterflies and insects, 8½ in., gold anchor marks; a pair of finely potted Worcester vases of baluster form, with short-waisted necks, 10 in., seal marks, Wall period; a Chelsea Mazarin blue ewer and basin, painted with Watteau figures, gold anchor marks (see illustration); a pair of fine Derby figures of the jew pedlar and his wife, 10½ in.; an early Bow figure of a fruit seller, painted by Duesbury, perhaps, intended for

PAGE FROM THE ARTHURIAN LEGENDS. From the Clumber Library. (Third portion). To be sold by Messrs. Sotheby & Co. on December 6th



Peg Woffington, 9½ in.; a fine Chelsea group of masked Dutch dancers, after the Meissen original, by Kändler, 7 in., red anchor mark; a pair of Bow figures of a bantam cock and hen, 4 in.; a large armorial deep dish, with the Arms of France within peony sprays with exotic birds in flight, in *famille verte* enamels, the rim and well border with underglaze blue diaper and reserve panels of flowering prunus branches, birds, figures, fish and crustaceans in *rouge-de-fer* gold and *famille verte* enamels, 18½ in., K'ang Hsi (see illustration); a pair of *famille verte* dishes, brilliantly enamelled in the centres with kylin and phoenix, the well borders with ribbed spiral floral panels dividing larger panels of butterflies, the everted rims finely drawn and painted with birds, flowering boughs, butterflies and lattice diaper, 14½ in., fanf sheng mar, K'ang Hsi; and a fine large *famille noire* vase and cover, 24½ in., Ch'ien Lung.

The sales held so far this season have been well attended, and the bidding has been brisk, and prices good, especially in the case of really fine pieces.

THE REMAINING CONTENTS OF CLUMBER MANSION

On October 19th and three following days, Messrs. CHRISTIE, MANSON & WOODS held, on the premises, a sale of the remaining contents of the Mansion of Clumber, the property of the Hon. the Earl of Lincoln, which realized a total of £11,405 3s. 6d. Of special interest were the fine chandeliers and a large cut-glass one, with scroll branches for twenty lights, hung with festoon chains and faceted drops, about 6 ft. 6 in. high, realized £410; a pair, with eight branches, hung with festoon chains and drops, about 5 ft. high, £210; and another pair of six-light, with six branches, hung with festoon chains and drops, about 4 ft. high, £360; a pair of Adam marble mantelpieces, with key-pattern friezes and carved foliage centres, with Ionic columns of rouge marble at the sides, about 6 ft. 8 in. wide, 5 ft. 4 in. high, and the steel and brass fireplaces to fit same,



THREE VIEWS OF THE BYZANTINE RING, which realized £1,120 at the sale of the Guilhou Collection at Messrs. Sotheby's on November 9th to 12th



LARGE ARMORIAL DEEP DISH, with the Arms of France within peony sprays with exotic birds in flight, 18½ in. K'ang Hsi

To be sold by Messrs. Sotheby & Co. on December 2nd

fetched £250; the panelling and mantelpiece from the Oak Room, £310; a pair of mahogany side tables, with shaped fronts, ormolu mounts and mouldings, and surmounted by marble slabs, 58 in. wide, £155; a white marble mantelpiece, the centre of the breast designed with a panel with two female figures in a landscape and with oak branches at the sides, and the jambs with male nude figures in high relief on a background of giallo marble, about 8 ft. 2 in. wide by 5 ft. 7 in. high, and the marble curb for the same, £205; a fine marble statue of Napoleon I, in the costume of a Roman emperor, by Bartolomeo Franzoni, circa 1806, 6 ft. 6 in. high, £220; a XVIIth century stone vase, of campagna shape and heroic size, with classical figures in high relief within vine borders and mask handles, 4 ft. 6 in. high, £105; a pair of stone groups of dancing children, by Jan Pieter van Bauscheit le Vieux, 1725, signed, 36 in. high, £100.

BOOKS FROM THE LIBRARY AT CLUMBER MANSION

On October 25th and the two following days, Messrs. CHRISTIE, MANSON & WOODS had a sale of the residue of the books from the celebrated library at Clumber, which realized £1,234 3s., and a volume by Martin (Elias, nat. Sweden), containing forty-seven engravings, mostly in light stipple, including charming fancy subjects, landscapes, pastorals, &c., some printed in colours, including a portrait of Gustavus of Sweden, the others skilfully coloured by hand, probably by the artist, old calf (1780), fetched £105; the Statutes of the Realm from Henry I (1101) to Queen Anne (1713), nine volumes, calf, arms on sides, with alphabetical and chronological indices, separately bound, in two volumes, half russia, uncut, £82; Dante's "La Divina Commedia, con Comento di Christophoro Landino," fine impression of two engravings attributed to Baccio Baldini (spaces of the others left blank, as usual), the cut at the foot of first place of canto primo entirely unaffected by binder's guillotine, with good margin below, Firenze, per N. di Lorenzo (1481), £72; and Hansard's Parliamentary Debates, circa 1830-60, with Cobbett's Parliamentary History, thirty-six volumes, &c., calf and various (some duplicates), rather shabby, £78 8s.

POT LIDS AND STAFFORDSHIRE POTTERY

On October 21st, Messrs. PUTTICK & SIMPSON sold the collection formed by A. C. Fortens, Esq., of under-glaze colour picture printed pot lids and other forms of Staffordshire pottery, and a pot lid bearing the portrait of Sir Robert Peel (198), medium, gold lines, with "Malachite" rim and base, illustrated in the "Baxter Society Journal," fetched £8; another, showing the interior of the Grand International Buildings of 1851 (118A), without lettering, excessively rare, £9; "The Toilette" (295), gold border, without title, exhibition lid, £6; "Grace Before Meals" (113), white band and gold line, £6; and "The Boar Hunt" (30), large, marbled border, £8.

BAXTER COLOUR PRINTS

On the same day, Messrs. PUTTICK & SIMPSON sold the Collection of Baxter Colour Prints formed by C. W. Greenhill, Esq., and the portraits of Charles Chubb (76) and Mrs. Chubb (77) (illustrated in the October APOLLO) realized £300; the portrait of Edmund Burke (75), with six lines of lettering and gold border, £34; "Victoria, Queen of Great Britain, India, &c." (60) (The Large Queen), stamped mount, £20; and "The Launch of the Trafalgar" (205), £23.

THE GUILLOU COLLECTION OF RINGS

The sale of the Guillou Collection of rings held by Messrs. SOTHEY & Co. on November 9th to 12th, realized £15,050 10s.; and a Roman gold ring, IVth-Vth century A.D., fetched £110; an early gold marriage ring, the massive hoop of semi-circular section, bearing a square bezel deeply incised with a male and female bust confronted, Byzantine, Vth century, £52; a rare Byzantine gold ring, the octagonal shank decorated with various scenes from the New Testament, XIth century, £1,120 (see illustration); an interesting gold ring, the flat hoop widened considerably at the shoulders to support the almost circular bezel, Merovingian, VIIth century, £76; the Queen Bertilde Signet, a rare ring of historical association, the circular hoop originally decorated at the shoulders with small pellets, one only of which now remains, Merovingian, second quarter of the VIIth century, £58; the Queen Gundoberga ring, Lombard, first half of the VIIth century, £350; a gold ring, Merovingian, Vth century, an interesting example of the transition period between Gallo-Roman rings incised with allegorical or symbolical scenes, and later Merovingian rings, which often became more utilitarian in character, the decoration consisting of the monogram, name, or symbol of the wearer, £180; a gold portrait ring, the raised bezel set with a portrait bust of Jean Sans Peur, Duke of Burgundy, the face very finely carved in a white stone of very close texture, first quarter of the XVth century, £850; this important ring was found in the tomb of Jean Sans Peur in 1792—this unfortunate man, who was Duke of Burgundy, and father of Philippe le Bon, was born at Dijon on May 28th, 1371, became Count of Nevers in 1384, Duke of Burgundy in 1404, and was murdered on the bridge of Montreaux on September 10th, 1419; and a fine gold ring, Merovingian, first half of VIIth century, which was found in the bed of the River Oise above Compiègne, £110.

THE ERDMANN COLLECTION OF MEZZOTINTS

On November 15th and 16th, Messrs. CHRISTIE, MANSON & WOODS sold the important collection of Early English mezzotints, the property of the late Martin Erdmann, Esq., of New York, which realized a total of £17,234 3s. 6d. The sale was given a good send-off by "Miss Farren," by Francis Martolozzi, after Sir Thomas Lawrence, fetching £357; then lot 3, "Scenes on the Road, or a Trip to Epsom and Back," by John Harris, after James Pollard, £388 10s.; "North Country Mails at the 'Peacock,' Islington," by Thomas Sutherland, after



ONE OF A PAIR OF CHIPPENDALE GILT MIRRORS, in Chinese style, 1 ft. 9 in. wide by 3 ft. 5 in. high

To be sold by Messrs. Sotheby & Co. on December 3rd

ART IN THE SALEROOM

James Pollard, £273; "Diana, Viscountess Crosbie," by William Dickinson, after Sir Joshua Reynolds, £567; "Mrs. Sheridan," by Gainsborough Dupont, after Thomas Gainsborough, £420; "Mrs. Curtis," by Henry Hudson, after Henry Walton, proof before all letters with the inscription in manuscript, £183 15s.; "Edmund Burke," by John Jones, after George Romney, proof before all letters and before the inscription space was burnished clean, £141 15s.; "Mrs. Davenport," by John Jones, after George Romney, brilliant early impression of the only state, £336; "Lady Hamilton as 'Nature,'" by Henry Meyer, after George Romney, a most brilliant trial proof, probably unique, £462; "The Turnpike Gate," by William Ward, after George Morland, £283 10s. (see illustration in November *Apollo*); "The Promenade at Carlisle House," after John Raphael Smith, first state £325 10s (Carlisle House, in Soho Square, was converted by the celebrated Mrs. Cornelys into a place of amusement); "Lady Hamilton as 'A Bacchante,'" by John Raphael Smith, after Sir Joshua Reynolds, proof before all letters, before the inscription space was cleared and with a deep mezzotint border, 1½ in. wide instead of ¾ in. as found in usual published states, no other known, £430 10s.; "Nicholas Bergham," by Charles Turner, after Rembrandt Van Ryn, proof before letters, £157 10s.; "Admiral Lord Nelson," by Charles Turner, after John Hoppner, rare unmasked proof before all letters, £157 10s.—the print was published on the day Nelson was buried in St. Paul's Cathedral; "Sir Hyde Parker," by James Walker, after George Romney, first state, £283 10s.; "The Hoppner Children," by James Ward, after John Hoppner, proof before all letters, £120 15s.; and "Catherine, Lady Bampfylde," by Thomas Watson, after Sir Joshua Reynolds, £346 10s.

THE ERDMANN COLLECTION OF PORCELAIN

On November 17th Messrs. CHRISTIE, MANSON & WOODS sold the important collection of Chinese porcelain, the property of the late Martin Erdmann, Esq., of New York, for which particularly high prices were obtained, confirming the fact that the demand for any good piece of oriental is very keen. A pair of *famille verte* vases, with baluster bodies, enamelled with pheasants, finches and flowering plants issuing from rockwork, with *rouge-de-fer* trellis bands round the shoulders, 13½ in. high, K'ang Hsi, realized £126; a pair of *famille verte* vases and covers, with globular bodies, brilliantly enamelled with panels of utensils and ladies bordered with cellular ornament, and with utensils enclosed in panels round the shoulders, the cap covers enamelled with utensils, 11 in. high, K'ang Hsi, £294; a *famille verte* bowl, 14 in. diam., K'ang Hsi, £136 10s.; an unusual pair of *famille verte* bottles, of hexagonal section, with globular bodies, tall necks and slightly flared lips, 11½ in. high, K'ang Hsi, £273; a large *famille verte* saucer dish, enamelled with a central panel with figures in an interior, and with numerous radiating panels of figures in landscapes, on terraces and in interiors within seeded green borders, 20 in. diam., K'ang Hsi, £178 10s.; a *famille verte* figure of Fu, the Taoist God of Happiness, carrying a boy on his back, their clothes decorated with stylized flowers and birds on green and yellow grounds, 10 in. high, K'ang Hsi, £430 10s.; a fine *famille verte* figure of Kuan Yin, seated, 17½ in.



FLAT-TOP PLAIN TANKARD, engraved Marsham Arms (1689), by Thomas Havers, of Norwich
Sold by Sidney J. Starr on September 28th



EWER FROM A CHELSEA MAZARIN BLUE EWER AND BASIN, painted with Watteau figures, gold anchor marks
To be sold by Messrs. Sotheby & Co. on December 2nd

high, K'ang Hsi, £325 10s.; a *famille verte* vase, of almost rouleau form, 17 in. high, K'ang Hsi, £388 10s.; and a fine vase, with almost oviform body, 7 in. high, Ming, £225 15s.

OLD ENGLISH SILVER

On November 17th Messrs. SOTHEBY & Co. sold an assemblage of Old English Silver of the Tudor, Stuart and Early Georgian period, the property of a well-known American collector, which realized a total of £21,664. As these pieces were bought singly at abnormally high market prices it could hardly be expected that the prices paid would be maintained when the eighty-seven items were suddenly unloaded on the market, but for all that bidding was very good, and there was striking enthusiasm when the extremely fine Elizabethan tazza made by Henry Sutton in London, 1573, was offered and realized £1,750, a higher price than it fetched at the Sir John Ramsden sale in 1930, which was £1,704; a fine pair of George I andirons, 26 in. high, by Lewis Mettayer (fully marked), London, 1715, fetched £300; a Queen Anne tea kettle, by Benjamin Pyne, London, 1706, £800; a George II tea kettle with lamp stand and tray, by Paul Lamerie, London, 1736 and 1737, £800; a Queen Anne monteith, 11 in. diameter, by Jno. Read (maker's mark three times repeated), London, 1704, £350; a Charles II porringer and cover of large size, 7½ in. high, maker's mark "I. N." mullet below, four times repeated, London, 1668, £470; a pair of James I socket candlesticks on triangular bases, 8 in. high, maker's mark a tree between "C.C.," London, 1618, £650; a Charles II sweetmeat bowl and cover, circular, 12 in. wide, maker's mark "A.R.," mullet and two pellets below, London, 1679, £540; an Elizabethan tazza, parcel gilt, 6 in. diameter, 5 in. high, maker's mark apparently a bunch of grapes, London, 1576, £450; a fine William III two-handled cup and cover, 10½ in. high, by Philip Rolles, London, 1697, £460; a very rare pair of James II two-handled cups and covers, 14½ in. high, one cup by Benjamin Pyne, London, 1685, the other with maker's mark "S.H." linked (Sam. Hood), London, 1685, £2,650; a nest of four rare early Charles II beakers, maker's mark "B" in a shaped indent, London, 1664, total height 10½ in., the lower beaker only 5½ in. high, the other three 4½ in. high, £790 (see illustration in November *Apollo*); and an extremely fine James II porringer and cover in silver-gilt, 9 in. high, maker's mark "I.S.," cinquefoil below, London, 1685, £950.

RIPPON HALL, HEVINGHAM, NORFOLK

On September 28th and 29th Mr. SIDNEY J. STARR, of Norwich, sold, on the premises, the contents of Rippon Hall, Hevingham, Norfolk; a fine antique mahogany Georgian dining-table in five divisions, extending 17 ft. over all, fetched £195; a portrait of an old man with folded hands, from the Dutch school, £105; a flat-top plain tankard, engraved with the Marsham Arms, by Thomas Havers, of Norwich, 1689, £400 (see illustration); and a set of four oblong entrée dishes and covers with gadroon and scroll borders and removable handles, 1812, together with the four old Sheffield heater stands to the same, £130.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 92.—ARMS ON OVAL SILVER TRAY, DUBLIN, 1790.—Arms: Quarterly 1. Or a lion rampant gules within a tressure flory counter flory gold, Stewart; 2. Or a fess chequy argent and azure, Stewart; 3. Argent a saltire engrailed sable between four roses gules barbed and seeded or, Lennox; 4. Azure a lion rampant argent, ducally crowned or, Fife; all within a bordure compony argent and azure. Crest: A griffin's head erased proper.



Engraved for James Stewart, of Killymoon, Co. Tyrone, to whom these Arms were confirmed in 1783 by Hawkins, Ulster. He was M.P. for Co. Tyrone, 1768, and married in 1774 the Hon. Elizabeth, daughter and co-heir of Richard, third Viscount Molesworth.

C. 93. ARMS ON ANONYMOUS BOOKPLATE, circa 1720.—Arms: Quarterly; 1. Gules on a bend between six crosslets fitchée argent, an escutcheon or charged with a red demi lion pierced through the mouth with an arrow, within a double tressure flory counter flory, Howard; 2. Gules, three lions passant in pale or, in chief a label of three points argent, Brotherton; 3. Gules a lion rampant argent, armed and langued azure, Mowbray; 4. Barry of ten argent and azure over all six escutcheons sable, three, two and one each charged with a silver lion rampant, Cecil; a crescent for difference.

Motto: "Nous Maintiendrons."

The plate of the Honble. Edward Howard, who succeeded his nephew Charles as eighth Earl of Suffolk, February 9th, 1722, and died unmarried, aged 59, June 22nd, 1731. The *Ex Libris Journal* (Vol. XII, page 175) states that this plate was used by Lady Diana Le Fleming after she became a widow in 1806. This use was, of course, erroneous, as, though she certainly was the only child and heir of Thomas, fourteenth Earl of Suffolk, the plate is not that of a lady and the crescent makes it that of a second son.

C. 94. CREST ON SILVER SALVER BY GEORGE HODDER, CORK, circa 1770.—Crest: An eagle's wing. This Crest is certainly not that of either Barker or Sankey, though it is common to several other families subject to tincture.

C. 95. (1) CREST ON NOTEPAPER DIE.—Crest: A sword and key in saltire proper. Motto: "Sub Spe."

This crest and motto are used by the Duffus family, and also by the Dunbars of Westfield, Co. Elgin. The Dunbars of Boath, Co. Nairn, and the Dunbars of Grange also use the motto, but have a different crest.

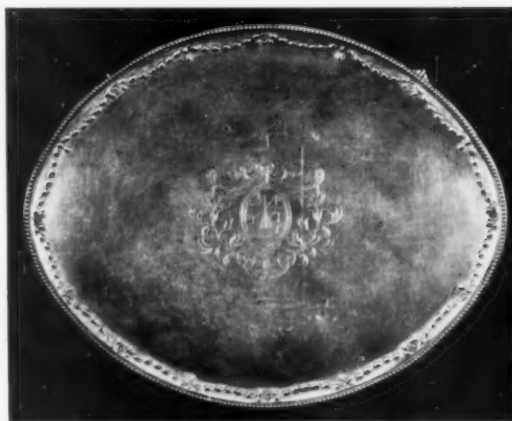
(2) ARMS ON STAINED GLASS PANEL.—Arms: Fretty on a bend two eagles' heads erased looking to the sinister. Crest: A wing, over all a bend charged with a sword. Motto: "Sans Tache."

It is regretted that this Coat cannot be identified, the panel being probably Swiss or German.

C. 96. ARMS ON CHAMBERLAIN'S WORCESTER SERVICE, circa 1820.—Arms: Ermine a chevron sable, on a chief of the second two leopards' faces or; impaling 1. Sable a griffin passant or. 2. Sable an eagle displayed within a bordure engrailed argent. Crest: Out of a ducal coronet or a boar's head and neck argent, bristled gold.

These are the Arms of Prescott, of Driby, Co. Lincoln, impaling those of Brice and Hoare.

C. 97. ARMS ON OVAL SILVER SALVER, BY RICHARD RUGG, 1776.—Arms: Per fess or and azure, a lymphad sails furled, oars in action gold. In the dexter chief point a hand couped grasping a dagger point upwards gules, and in the sinister chief point a red cross crosslet fitchée. (Note.—The engraver has in error placed the fess line in chief.) Crest: A dexter forearm vested azure the hand grasping a crosier proper. Motto: "Catti ad Bellum."



Probably engraved for John Macpherson, of Calcutta, Paymaster of the Army in Bengal, 1773-79; M.P. for Cricklade, 1779-82, and for Horsham, 1796-1802; Governor-General of India, 1785-86; created a baronet June 27th, 1786; died, unmarried, January 12th, 1821, when the baronetcy became extinct.

